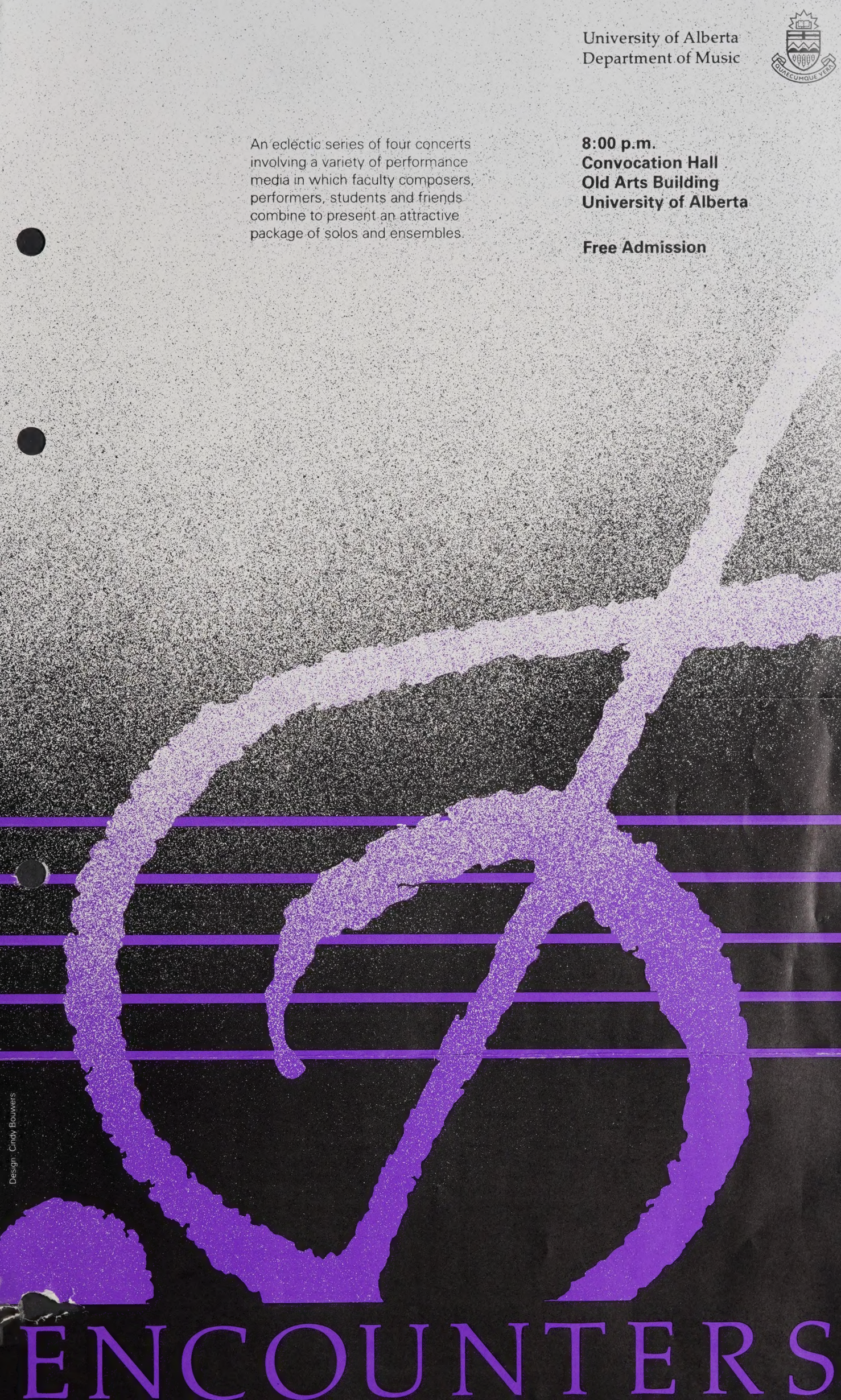
University of Alberta
Department of Music

An eclectic series of four concerts involving a variety of performance media in which faculty composers, performers, students and friends combine to present an attractive package of solos and ensembles.

8:00 p.m.
Convocation Hall
Old Arts Building
University of Alberta

Free Admission



ENCOUNTERS

Design: Cindy Bouwers

Program One
October 5, 1985

This program celebrates the 300th anniversary of Scarlatti's birth and the 400th anniversary of the birth of Schütz.

Domenico Scarlatti
Sonatas

During the last 35 years of his life, Domenico Scarlatti wrote hundreds of movements in binary form, each simply entitled "sonata". These raised what Scarlatti himself called "an ingenious jesting with art" into a uniquely wide-ranging and original corpus of music.
Pianist: *Robert A. Stangeland.*

Alfred Fisher
Small Worlds:
Music for String Trio

This work was written for the meeting of the International Suzuki Association held in Edmonton last summer. It is a succinct and formally tense work based on a model of cohesiveness drawn from the cosmology of the Qabala.
Performers: *Norman Nelson, Michael Bowie, Colin Ryan.*

Heinrich Schütz
Vocal Selections

Heinrich Schütz's surviving output, comprising some 500 works, is almost exclusively sacred. Not only do few secular works by him survive, no instrumental music by him is known, not even organ music, though his skill as an organist was often acclaimed.
Performers: *The University of Alberta Madrigal Singers*
Conductor: *Leonard Ratzlaff*

Program Two
November 3, 1985

Hugo Wolf
Songs

Wolf's mature songs were, above all, original. All the contemporary critiques had the word "new" in their titles — new springtime, new life, new songs.
Performers: *Harold Wiens, Ernesto Lejano.*

George Crumb
Vox Balaenae

George Crumb's later works, such as Vox Balaenae (Voice of the Whale), feature prominent theatrical elements: directed movement, vocalization and the use of masks by instrumentalists, and danced interludes.
Performers: *Jonathan Bayley, Mark Eeles, Alfred Fisher.*

Franz Schubert
Octet for Wind and Strings in F

One of three chamber works composed in February and March of 1824, the Octet for Wind and Strings in F was virtually unrecognized until the 1860's — some thirty years after Schubert's death.
Performers: *Norman Nelson, Michael Bowie, Colin Ryan, Jan Urke, Dennis Prime, William Harrison, Kay McCallister.*

Program Three
January 18, 1986

Johannes Brahms
Trio in E-flat for Horn

The *Adagio mesto* of the Horn Trio op. 40, composed in December of 1865, incorporates a quotation of the folksong *Dort in den Weiden steht ein Haus* commemorating the composer's mother who had died in January of that year.
Performers: *Kay McCallister, Norman Nelson, Janet Scott-Hoyt.*

Arnold Schönberg
Pierrot Lunaire

Composed in 1912, *Pierrot Lunaire* presents human activity as a shadow play in which menace and absurdity are on a level.
Performers: *Elsie Hepburn, Maureen Crotty, John Mahon, Norman Nelson, Mark Eeles, Joachim Segger, Malcolm Forsyth.*

Béla Bartók
Sonata for Two Pianos and Percussion

Belonging to Bartók's "classical" middle period, the Sonata for Two Pianos and Percussion (1937) displays the metrical and rhythmic characteristics of Bartók's maturity.
Performers: *Helmut Brauss, Elizabeth Laich, Barry Nemish, Brian Jones.*

Program Four
March 2, 1986

Alexander Scriabin
Piano Works

Scriabin can be seen as a truly visionary composer who initiated a new musical language, as Schönberg and Debussy were doing at much the same time, no less radical and advanced than theirs, and like them, breaking decisively with tonality.
Pianist: *Ernesto Lejano.*

Malcolm Forsyth
The Dong with a Luminous Nose

Edward Lear's *A Book of Nonsense* (1846), from which the text for *The Dong with a Luminous Nose* is taken, was originally intended for the amusement of the children of friends. The Dong is a pathetic nonsense character trapped in a hopeless pursuit of unattainable bliss in a melodramatic scenario at times tragic and, at others, comic.
Performers: *Harold Wiens, Michael Bowie.*

Benjamin Britten
Canticle IV

Canticle IV (1971) uses as its text Eliot's *Journey of the Magi* and features the plainsong *Magi videntes stellam* which appears when the Magi arrive at the appointed place.
Director: *Leonard Ratzlaff.*

Leos Janáček
Capriccio Vzdor (Defiance)

Janáček's Capriccio for piano left hand and chamber ensemble, composed in 1926, displays the composer's proclivity for unusual instrumental combinations.
Performers: *Alexandra Munn, Fordyce Pier, Alvin Lowrey, John McPherson, Malcolm Forsyth, Kathryn McIntosh, Christopher Taylor, Marc Stocker.*

MUSIC FOR VOICE AND GUITAR

Elsie Hepburn, soprano
John Armstrong, guitar

Tuesday, October 15, 1985, 8:00 p.m.

Convocation Hall
University of Alberta

PROGRAM

Awake, Sweet Love Dear, If You Change	John Dowland (1562-1626)
Folk Song Arrangements, vol. 6 I Will Give my Love an Apple Sailor-boy Master Kilby The Soldier and the Sailor Bonny at Morn The Shooting of his Dear	Benjamin Britten (1913-1976)

--PAUSE--

An die Musik II Antemusic Viola An die Musik Syrinx Antimusic	John Armstrong (b. 1952)
Wilt Thou, Unkind, thus Reave Me Farewell, Unkind, Farewell	John Dowland

--INTERMISSION--

Now Cease, My Wandering Eyes Weep You No More, Sad Fountains	John Dowland
Songs from the Chinese The Big Chariot The Old Lute The Autumn Wind The Herd-Boy Depression Dance Song	Benjamin Britten
If My Complaints Come Again, Sweet Love	John Dowland

I ("Antemusic") and V ("Antimusic")

If music be the food of love, play on,
Give me excess of it: that surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough, no more!
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy,
That it alone is high fantastical.

William Shakespeare

II ("Viola")

Viola--
Even the name must be savoured,
spoken slowly with long vowels and soft consonances.

Sculpted from dark wood,
shaped with hot irons into warm curves,
her music beckons with a siren's trill--
each listener drawn to his own
entrancement.

III ("An die Musik")

What's the difference between art
and spectator sport?
In both, the audience expresses itself
vicariously.

Hearing a symphony can be as wonderful as writing one--
depending, of course, on the listener
and the composer,
for example--me
and Mozart.

Why is it that every time I write a piece,
Mozart--now dead almost 200 years--
improves more than I do?

IV ("Syrinx")

Whispering softly
with dreadful nuance,
the ruby-low notes seduce,
caressing gently as they fall.

This is the sound of love--
first coy,
then sure,
then glorious.
Nimble and confident it rises,
higher and higher,
to climax in glittering argent.

Silver rings shimmering in the air,
then fades
to yet another
exquisite
silence.

John Armstrong

The Department of Music

of

The University of Alberta

presents

ART SONG RECITAL

Thursday, October 17, 1985 at 5:00 p.m.
Convocation Hall, Old Arts Building

Vittoria, mia core! . . . . . .Giacomo Carissimi (1605-1674)
Amarilli, mia bella. . . . . Giulio Caccini (1546-1618)
Già il sole dal Gange. . . . . Alessandro Scarlatti (1660-1725)

Sanders Whiting, tenor
Kevin Biegel, pianist

Volksliedchen, Op. 51, No. 2 . . . . . .Robert Schumann
Lied der Braut (I), Op. 25, No. 11 . . . . . (1810-1856)
Lied der Braut (II), Op. 25, No. 12. . . . . .
Die Meerfee, Op. 125, No. 3. . . . . .

Jane Hartling, soprano
Kevin Biegel, pianist

Das verlassene Mägdelein (Moericke). . . . . .Hugo Wolf
Mausfallen sprüchlein. . . . . .(1860-1903)
Nixe Binsefuss . . . . . .

Sandra Babbel, soprano
Corinne Cherry, pianist

Se tu m'ami. . . . . .Giovanni Battista Pergolesi (1710-1736)
Sebben crudele . . . . . .Antonio Caldara (1670-1738)
Il mio bel foco. . . . . Benedetto Marcello (1686-1739)
Recitativo ed Aria

Nancy Zemrau, soprano
Maria Thompson, pianist

Die beiden Grenadiere, Op. 49, No. 1 . . . . . .Robert Schumann
Du bist wie eine Blume, Op. 25, No. 24
Widmung, Op. 25, No. 1

Laurier Fagnan, bass-baritone
Maria Thompson, pianist

Automne, Op. 18, No. 3 . . . . . .Gabriel Fauré
Rêve d'amour . . . . . (1845-1924)
Fleur jetée, Op. 39, No. 2 . . . . . .

Viola Wallbank, soprano
Helen Stuart, pianist

Performers are students in the Art Song class of Professor Alexandra Munn.

The Department of Music
of
The University of Alberta

presents the

ECKHARDT - GRAMATTÉ
NATIONAL MUSIC COMPETITION

WINNER'S RECITAL

JOANNE OPGENORTH

VIOLINIST

JAMES PARKER

ACCOMPANIST

Convocation Hall, Old Arts Building

Friday, October 18, 1985 at 12:15 p.m.

Joanne Opgenorth began violin studies in her native Edmonton at the age of three with Yasuko Eastman. She later studied with Jack Krajicek, Ranald Shean, and Norman Nelson. She graduated last May with a Bachelor of Music degree from the University of British Columbia where she studied with John Loban. Her current teacher is Lorand Fenyves at the University of Toronto.

Joanne has appeared as soloist with the U.B.C. Symphony, the U.B.C. Chamber Strings, and the Calgary Philharmonic Orchestra. Several of her performances have been broadcast on CBC. Joanne is presently touring Canada as the winner of the 1985 Eckhardt-Gramatté Competition. In 1984 she was awarded a Johann Strauss Foundation Scholarship which took her to Austria for summer study at the Hochschule Mozarteum. Other awards include the 1985 Harry and Marjorie Ann Slimm Award, and top prizes in the Vancouver Women's Musical Club, the Vancouver Symphony Women's Committee and the Friends of Chamber Music Competitions.

* * *

Born in Vancouver, **James Parker** received his A.R.C.T. at the age of 16, and one year later received his L.T.C.L. from Trinity College of London. He later studied with Kum-Sing Lee at the Vancouver Academy of Music, and with Marek Jablonski at the Banff School of Fine Arts. He graduated with a Bachelor of Music degree from the University of British Columbia in 1985.

James was the winner of the 1984 Eckhardt-Gramatté Competition. Other awards include first prize at the Kiwanis National Festival of Music in 1981, and second prize in the 1982 Montreal Symphony Orchestra Competition. He received a Canada Council Award in 1985, and is currently enrolled in the Master of Music program at the Juilliard School of Music where he is studying with Adele Marcus.

PROGRAM

Sonata in G
(A la memoire de Lucien Sicotte)

J. Papineau-Couture
(b. 1916)

Allegro
Theme and Variations
Rondo

Sonata for Solo Violin Op. 27 No. 3
"Ballade"

Eugene Ysaye
(1858 - 1931)

Havanaise Op. 83

Camille Saint-Saens
(1835 - 1921)

Sonata in D minor Op. 108

Johannes Brahms
(1833 - 1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

* * * * * * *

Credit: This tour is being sponsored by the Eckhardt-Gramatté National Music Competition, Brandon, Manitoba.

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The Department of Music

of

The University of Alberta

presents the

VANCOUVER CHAMBER CHOIR

JON WASHBURN, CONDUCTOR

Convocation Hall

Wednesday, October 30, 1985 at 12:00 Noon

SELECTIONS FROM THE FOLLOWING REPERTOIRE WILL BE PRESENTED:

O CLAP YOUR HANDS — ORLANDO GIBBONS (1583 - 1625)

CREDIDI — ANTONIO VIVALDI (1678 - 1741)

Credidi
Ego dixi
Calicem salutaris
Vota mea Domino
Gloria Patri

FIVE BIBLICAL SONGS — ANTONÍN DVOŘÁK (1841 - 1904)

(Transcribed and translated by
Oskar Morawetz)

By the Rivers of Babylon
Sing to God Happy Songs
Hear me God when I pray to Thee
Come and praise our Lord
God the Lord is my Shepherd

VIER SPRÜCHE — FELIX MENDELSSOHN (1809 - 1847)

Weinachten
Am Neujahrstage
In der Passionszeit
Im Advent

* * * * *

INTERMISSION

* * * * *

SIX CHANSONS — PAUL HINDEMITH (1895 - 1963)

(Poems by Rainer Maria Rilke)

La Biche
Un Cygne
Puisque tout passe
Printemps
En Hiver
Verger

ROSSETTI SONGS — JON WASHBURN (b. 1942)

(Poems by Christine Rossetti)

What do the stars do?
What are heavy?
Lullaby
Kookoorookoo

SEA CHANTEYS — SYDNEY HODKINSON (b. 1934)

Blue Whale
Moody's Lobsters
Slugs
I was a Gull once
Fish, fish, fish, fish

GEOGRAPHICAL FUGUE — ERNST TOCH (1887 - 1964)

FIVE BRITISH COLUMBIA FOLKSONGS — STEPHEN CHATMAN (b. 1950)

The Potlatch Fair
Mary, come home
The Grand Hotel
Skidegate Love Songs
John Kanaka

With the assistance of the TOURING OFFICE of the Canada Council

The Department of Music

of

The University of Alberta

presents

OPERA SCENES

ALFRED STROMBERGS - MUSICAL DIRECTOR

ALAN ORD - STAGE DIRECTOR

SYLVIA TAYLOR and DONNALEE INGLIS, PIANISTS

BETTY KOLODZIEJ - COSTUMES

Friday & Saturday, November 1 & 2, 1985 at 8:00 p.m.
Convocation Hall, Old Arts Building

From Act 2 of 'Marriage of Figaro'. . . . . Wolfgang Amadeus Mozart
(1756-1791)

The Countess - Shauna Still
Susanna - Nancy Zemrau
Cherubino - Deborah Coombe
The Count - Roland Fix

From Act 1 of 'Lucia di Lammermoor' in Italian. . . . . Gaetano Donizetti
(1797-1848)

Lucia - Twylla Augustson
Alice - Darlene Schubert

From Act 1 of 'Don Pasquale' in English . . . . . Gaetano Donizetti

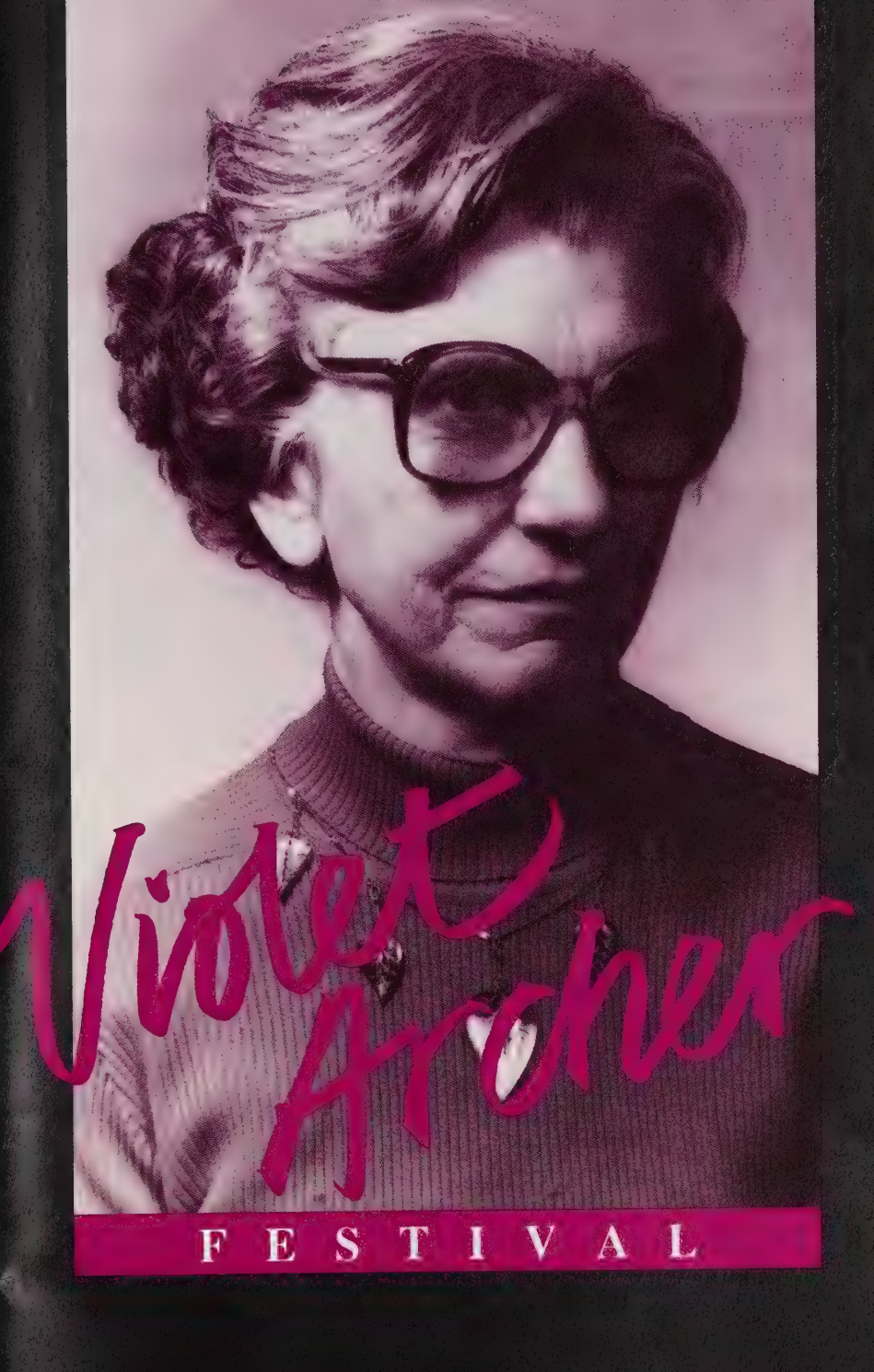
Norina - Heather Kendrick
Dr. Malatesta - Robert Mast

From Act 1 of 'Manon' in French . . . . . .Jules Massenet
(1842-1912)

Manon - Merrill Tanner
Sgt. Lescaut - Laurier Fagnan

'The Impresario' in English . . . . . Wolfgang Amadeus Mozart

Goldentrill - Twylla Augustson
Silverpeal - Jane Hartling
Mr. Angel - Darald Bantel
Mr. Bluff - Edward Green
Mr. Scruples - Sean Gallagher


Violet Archer
FESTIVAL

Class of 1934 — Violet Archer — front row centre

McGill University, Faculty of Music

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Congratulations

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Violet Archer

L.Mus. 1934, B.Mus. 1936, D.Mus. (honoris causa) 1971

his festival is dedicated to the memory of my parents, Cesare and Beatrice Balestreri Archer and to that of my sister Carolyn. *Violet Archer*

The Violet Archer Festival
October 18 - 20, 1985
The Maclab Theatre
at the Citadel

Violet Archer

The first-ever festival to honour a Canadian composer

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Festival Patrons

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Eva Turner, DBE

This festival gratefully acknowledges the Ministry of Culture, Government of Alberta; Canada Council, Explorations Programme; City of Edmonton; The Alberta Foundation for the Performing Arts and the Western Canada Lottery (Alberta Division).

Friday, October 18

1. Celebration
   The Foothills Brass

2. A Sprig of Flowers
   David Astor, tenor
   Jonathan G. Bayley, flute
   Michael Massey, piano

   I. Song of Great Virtue
   II. A Sprig of Flowers
   III. I'm Smooth, I'm Ripe
   IV. I'm a Hunter

3. Sonatina for Oboe and Piano
   Paul Schieman, oboe,
   Alexandra Munn, piano

   I. Allegretto Moderato
   II. Andantino Piacevole
   III. Allegretto Leggiero

4. Sonata for Solo Cello
   Shauna Rolston, cello

   I. Andante con moto, energico
   II. Largo espressivo e calmo
   III. Improvisation, Largo molto e con rubato, Allegretto, ritmico e capriccioso

INTERMISSION

5. Sonata for Alto Saxophone and Piano
   Jeremy Brown, saxophone
   Alexandra Munn, piano

   I. Preamble
   II. Interlude
   III. Valsette
   IV. Rondo

6. Caleidoscopio (Kaleidoscope)
Leslie Allison, soprano
Michael Massey, piano

I. Il Sole (The Sun)
II. Valzer-Musette (Waltz-Musette)
III. Casetta Cantoniera (Roadman's Bower)
IV. Pulviscolo (Efflorescence)

7. Sonatina for Bassoon and Piano
George Zukerman, bassoon
Michael Massey, piano

I. Allegretto espressivo
II. Interlude
III. Allegretto scherzoso

8. Divertimento for Brass Quintet
The Foothills Brass

I. Promenade
II. Contemplation
III. Paean
IV. Interlude
V. Rondino

1. Celebration
Celebration was commissioned by Alberta College to mark the opening of the College's rehearsal and performance facility, Buchanan Hall. Composed in August, 1983, the piece was premiered at the official opening of the Hall on November 16, 1983.

Celebration, composed to mark a special event with dignity and joy, is an entirely appropriate choice to open the first concert of the Violet Archer Festival.

2. A Sprig of Flowers
A Sprig of Flowers, composed in 1979 and premiered that year by the present ensemble, is a setting of four Chinese poems by Kuan Han-ch'ing (1220-1300) in English translations by Jerome P. Seaton. Colorful, dramatic, and often humorous, these poems reflect the thoughts of a cultivated, diversely-talented man who greatly enjoys the pleasure of life.

There is nothing introspective about this music, for *A Sprig of Flowers* aims solely to project the charm and humor of each poem. These songs are true chamber music, as all three performers are evenly balanced in importance. In fact, the composer has referred to this song cycle as "a small operatic scenario."

Texts are used courtesy of Doubleday and Co. Inc., New York

3. Sonatina for Oboe and Piano
After completing her virtuosic *Sonata for Oboe*, the composer felt the need to write for oboe that was more accessible to the performer and listener. This *Sonatina for Oboe* is the result.

The sonatina's easygoing opening movement is followed by a movement inspired by the graceful rhythms of the siciliano, an Italian folk dance. The lively third movement, featuring a contrasting lyrical middle section, completes this light-hearted piece.

The *Sonatina for Oboe* was composed in 1976 and premiered in the spring of 1980 at the Royal Conservatory of Music at Toronto, by Harry Sargus, oboe, and Nancy Antonacci, piano. This program was broadcast on the CBC Radio network.

4. Sonata for Solo Cello
The Sonata for Solo Cello was commissioned by Shauna Rolston and was composed for her in May, 1981. Ms. Rolston gave the sonata its world premiere on July 9, 1982 at the Banff Festival of the Arts and its European premiere on August 26, 1982 at the International Festival of Music and Architecture in the city of Laquila, Italy.

The first nine bars of the sonata contain the material from which the rest of the piece evolves. In this evolution, the work portrays many moods as the composer explores the cello's wide expressive range. The first movement is rhythmically varied, each variation evoking a different emotion. The second is slow and somewhat introspective. The third movement begins with a broad and impassioned introduction which is followed by a brisk and capricious conclusion.

5. Sonata for Alto Saxophone and Piano
In this work, the composer has aimed to explore the different qualities and colors of the saxophone's sound over the instrument's wide range. Using the piano as an equal partner in the composition. The "Preamble"', cast in a modified sonata form, is in a relaxed mood, yet still offers the soloist scope for virtuosity. The entire piece develops from the opening motif of this movement. The melodious "Interlude" written in three sections, shows the influence of the blues. The "Valsette", structured as a minuet and trio offer the old masters, the composer has describes as a "breezy little waltz". The "Rondo" brings the piece to a brisk, rhythmic, and playful conclusion.

The *Sonata for Alto Saxophone and Piano* was commissioned by Paul Brodie through the CBC in 1971, and premiered in 1972 by Eugene Rousseau at the World Saxophone Congress in Toronto. It has since become one of the composer's most popular chamber works.

6. Caleidoscopio (Kaleidoscope)
Caleidoscopio is a song cycle on four poems by the Italian poet Gisella Azzi, who is a first cousin to the composer. All four poems are from the collection "Il fiori nel bicchiere" (The Flower in the Glass). The songs were composed in January, 1981, and premiered by Elsie Hepburn in February 1981 with pianist Jane O'Dea.

These poems were chosen for their vivid color and their description of brief, intense visions of the everyday world around the poet. Each verse, says the composer, is a "a little picture".

Kaleidoscope (Caleiodoscopio)
Original Italian by: Gisella Azzi
English translation by: Violet Archer

I The Sun (Il sole)
I descend the hill in the sunset, I behold scarlet flames, not trees, and the houses down below are madly ablaze: each window a miniature pyre (lively gnome-like glances!) and the roofs are scattered blazing red embers.
My footsteps move in the sun and I feel enveloped in an amber eiderdown. The whole world is golden.

II Waltz-Musette (Valzer-Musette)
The sun does not shine in the lane but slides above on the roofs and splendidly inflames the turrets on the roofs, stains with carmine clothes on lines, slinks on sombre gables (gossamer film of gold and scarlet), odd red chimneys,
The roof-tiles project dancing gestures, and russet with envy are yawning in silent jest, the sun does not shine in the lane but slides up high and lights the ash tree at the end of the way.

III Roadman's Bower (Casetta Cantoniera)
She smiled at me and in an instant disappeared waving honeysuckle, petunias, sunflowers - a wild salutation -
On her little face (her eyebrows green blue shoots of festive vines) has been lowered a long, evanescent, ethereal veil of poplars.

IV Efflorescence (Pulviscolo)
Whirling ballet dancers wearing yellow tutus, dash forward delirious with joy in a close file, on the floor of the empty attic.
They dance in feather-light slippers intertwining with ecstatic motion in a beatific round dance.
They pause, a golden contrast to the gray stone floor.
Birds applaud madly at the small open window, they have arrived for April's great festival.

Text used courtesy of Casa Editice Pietro, Cairoli, Como, Italy

7. Sonatina for Bassoon and Piano
This work was commissioned by the Canadian Music Competitions in 1978 for use as a test piece for the finalists. It was given its world public premiere by Mr. Zukerman in February, 1979 at Canada House in London, England. Mr. Zukerman included this sonatina in his concert tour of England that season.

The beginning movement is in two sections; the first is sportive and the second lyric, which closes with a brief reference to the opening material to round it off. The "Interlude", marked Largo espressivo, is declamatory in mood and through-composed in form. In this movement, the bassoon is given pre-eminence over the piano. The final vigorous movement is divided into three sections with a coda.

Throughout this work, the composer has sought to bring out the expressive and flexible possibilities of the bassoon's wide range.

8. Divertimento for Brass Quintet

The Divertimento for Brass Quintet was commissioned by the Montreal Brass Quintet in 1963 and premiered that year as part of Montreal's Sarah Fischer Concert Series.

The "Promenade" opens the work with a through-composed exploration of the ranges and capabilities of the brass instruments. The following movement, "Contemplation", is more introspective, and features the instruments as solo voices. The joyous "Paean", with its antiphonal statements, serves as a bridge between the second and fourth movements. This fourth movement is a light, cheeky waltz, using only the second trumpet and the tuba. The work ends with a small rondo, its opening material returning throughout the movement as a refrain. This "Rondino" builds to a brilliant ending.

This concert is sponsored by
Alberta College Consservatory of Music

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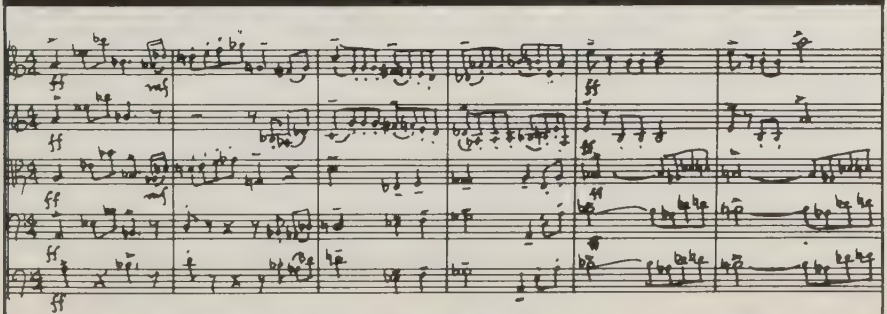

Athabasca University

Saturday, October 19

Opera - The Meal

Lary Benson, tenor*
John Mitchell, baritone*
Violet Archer Festival Orchestra
William Shookhoff, conductor
Rowland Holt-Wilson, stage director
John Madill, designer
Sylvia Shadick-Taylor, rehearsal pianist

Introduction

The first frantic push of the war has failed. Stalemate has been reached. Yet to compromise now is unthinkable; national pride and honour demand that the fallen be avenged; total capitulation of the enemy is the only morally acceptable conclusion. In the endless bitter slog that follows, the reason for it all--insignificant in the first place--is completely forgotten, and the terrible slaughter, the utter waste lose altogether the little purpose they once had.

The Meal is set in such a time. It is night, and the scene has the peace of death; for war, having gathered up its harvest, has moved elsewhere. Two survivors from opposing sides come upon each other unexpectedly. Nothing but chance prevents murder at the moment of meeting. The moment passes though, and together they prepare and eat a meal. What they learn during the course of the night, is the subject of this opera.

Inevitably the dawn breaks. The two, changed men, can do no other than don once more their uniforms, go their separate ways and become "enemies". The momentum of the war is too great and by not one jot can they alter its course. The march of political and military folly must continue unchecked; "victory" must be achieved; those who come after must reap its bitter fruit.

Rowland Holt-Wilson

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Canadian Actor's Equity

Violet Archer Festival Orchestra

Violin I
James Keene
Broderyck Olson
Tom Johnson
Mary Harangozo Cockell
Dolores Vann
Neria Mayer

Violin II
Stephen Bryant
Siludette O'Connor
Hugh Davies
Richard Caldwell

Viola
Nick Pulos
Evan Verchomin
George Andrix
Susan Ekholm

Cello
Colin Ryan
Timothy Khaner

Bass
Jan Urke

Flute
Shelley Younge

Oboe
Donald Hyder

Clarinet
Dennis Prime

Bassoon
William Harrison

Horn
David Hoyt

Trumpet
Alvin Lowrey

Trombone
John McPherson

Tympani
Barry Nemish

Percussion
Brian Jones
John McCormick

Piano/Celeste
Michael Massey

Programme Credits

Stage Manager - *Stephen M. Grasset*

Asst. Stage Manager - *Marilyn Lindsay*

Props & Costumes - *Viola Park*

Lighting Assistant - *Kenneth Rempel*

Set Construction - *Bruce MacPherson, Kenneth Rempel*

Acknowledgements - *Grant MacEwan Community College Theatre Production Program*

For the Citadel Theatre

Stage Carpenter - *Wes Jenkins*

Electrician - *Warren Bertholet*

Sunday, October 20

1. Sinfonia
   St. Cecilia Orchestra
   Malcolm Forsyth, conductor

   I. Andante con moto energico
   II. Larghetto espressivo
   III. Allegro giocoso

2. Fantasia Concertante
   St. Cecilia Orchestra
   Maureen Crotty, flute
   Marla McCready, oboe
   John Mahon, clarinet
   (Alumni of U. of A. and
   St. Cecilia Orchestra)
   Malcolm Forsyth, conductor

3. Green Jade
   Harold Wiens, baritone
   Jonathan G. Bayley, flute
   Jane O'Dea, piano

   I. Willows
   II. Lantern Festival
   III. Plum Blossoms

INTERMISSION

4. Reflections
   University of Alberta Madrigal Singers
   Leonard Ratzlaff, conductor

   I. Snow Marks on City Grass
   II. High on a Prairie Plateau

5. Cantata Sacra
   University of Alberta Madrigal Singers
   Elsie Hepburn, soprano
   Merla Aikman, mezzo soprano
   David Astor, tenor
   Harold Wiens, baritone
   Alan Ord, bass

I. Praeludium (Deo Gratias)
II. The Annunciation (Interludium; Ave Maria)
III. The Nativity (Christe qui lux es et dies)
IV. The Passion (Interludium, Planctus Crucis, and Crucifixus)
V. The Resurrection and Ascension (Gloria tibi Domine)

1. Sinfonia
Neo-classic in spirit, the good-humored *Sinfonia* recalls the past both through its rhythmic motifs and its use of traditional forms.

The first movement is cast in sonata form and features many solos for the wind instruments. Expressive and songful, the second movement opens with an English Horn, accompanied by the strings. This is followed with an answering statement from the trombones, and these two motifs are used to build the climax in the middle of the movement. The Strings carry the movement through its denouement and recall the original English Horn melody at the close.

The final movement is also constructed in an arch-form, but its robust and rollicking mood is very different from the preceeding movement's. Opening with a strong statement from the brasses, the second theme enters with the strings and the woodwinds, and these motifs are tossed back and forth. A muted middle section is closed with a flute cadenza, and then, beginning in the brasses, the opening material returns. As the rest of the orchestra gradually joins, in the music builds and reaches a forceful conclusion.

The *Sinfonia* was composed in 1969 on a commission from the Edmonton Symphony Orchestra, and was premiered by that ensemble on March 18, 1970.

2. Fantasia Concertante
The oldest work on the Festival program, the *Fantasia Concertante* was composed and premiered in Montreal in 1941. The work was given its Western Canadian premiere on October 20, 1974, by Joan Peckover, flute, Dana Fisher, Oboe, Ernest Dalwood, clarinet and string students of the University of Alberta under the baton of Malcolm Forsyth.

The *Fantasia Concertante* is written in three through-composed sections, each in a pastoral mood. At the time this work was written, the composer was living in Montreal, the Montreal Symphony Orchestra, through the influence of its British-born and educated conductor Douglas Clarke, programmed much music by English composers. This music's influence on the composer is reflected in the *Fantasia Concertante*, particularly in the middle section, which recalls an English country dance.

3. Green Jade
These three songs, on texts by 10th to 13th century Chinese poets, attempt to capture the delicate images and colors and timeless quality of Chinese painting.

In the first song we hear rustling leaves, the sound of a lute being tuned, and the chatter of orioles awakening a young girl from a dream which she can never recapture. The second song describes a festival scene in which a young man sees a girl of

University of Alberta Madrigal Singers

Soprano
Sandra Butner
Mary McDevitt-Williams
Kathleen Neudorf
Margaret O'Dwyer
Darlene Schubert
Susan Windelaar

Tenor
Michael Chikurda
Richard Chung
Glen Halls
Ramsy Unruh

Alto
Rita Dyck
Edette Gagne
Alison Grant
Joy-Ann Murphy
Joy Pritchard

Bass
Dwayne Barr
Barry Fish
Quinton Hackman
Pierre Lorieau
Paul Mitchinson
Paul Siebert

Instrumental Ensemble
Lisa Nelson, flute
David Hayman, clarine
Laszlo Klein, horn
Bruce Smith, trumpet
Anne Kenway, violin
Stephen Collins,viola
Ian Woodman, cello
Dan Mastronardi, double bass
Loretta Dueck, piano

whom he is fond surrounded by colored lanterns, delicate fragrances, and gaily clad people.

Finally, in the third song a young man is attracted by a girl in a garden who is dreaming of her distant Tartar native land. He imagines her, in her flowing robes, becoming a blossom in the moonlight.

Green Jade was composed in 1982, and premiered by Mssrs. Wiens and Bayley, with Albert Krywolt on piano in the spring of 1983.

Texts used courtesy of Doubleday and Co. Inc., New York

4. Reflections

Reflections is a setting of two poems by Calgary poet David Carter, from his collection "Prairie Profiles". The first poem sees, in the way the snow falls on suburban lawns, a reminder of the passing of time and the brevity of life. The second poem is also a meditation on time-the poet is overlooking the prairie landscape, reminiscing on how it has changed through the centuries.

Reflections was commissioned by the Cork (Ireland) International Choral and Folk Dance Festival in 1983 for performance at the Festival in 1984.

5. Cantata Sacra

Cantata Sacra was composed in 1967 on a commission from the CBC for Canada's centennial celebrations. It was premiered over CBC Radio from Winnipeg March 14, 1967.

The composer has this to say about the work: "When I was asked to compose a work based on *Sacred Mediaeval Texts* collected by John Reeves I readily agreed, being interested in English literature of that period. However, the nature of the subject made me feel humble, knowing it had been undertaken by great composers in the past.

From the many beautiful texts I compiled my libretto for a *Sacred Cantata.* I felt the music must not distort or obscure these texts but draw out their full import.

I made no attempt to adopt an archaic style but allowed the poetry to dictate the style of the work, keeping the music simple, direct, though untraditional.

The musical substance of the entire work is derived from the plainsong, 'Christe qui lux es et dies, (Christ who art the light and day) being treated in different ways throughout. This relates the five main sections. Fragments of this plainsong are woven into the most dramatic moments.

Choral excerpts sung by the soloists serve both as commentary and narrative."

Program notes by Robert Weber

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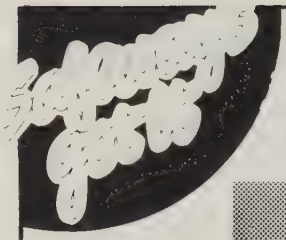

Best wishes to the Violet Archer Festival!

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MERLA AIKMAN

Merla Aikman is equally at home in the repertoire of opera and oratorio as she is in interpreting the art song of Italy, France, Germany and Spain. She has appeared with the Canadian Opera Company of Toronto, and has sung major and minor roles with the Edmonton and Calgary Opera Companies and the Opera-in-Schools touring program.

Miss Aikman is frequently heard as a recitalist in Edmonton and throughout Alberta, and is known in Western Canada as an outstanding teacher of voice, adjudicator, examiner and workshop clinician. A member of the Voice-Opera Division of the University of Alberta Music Department for eleven years, she is presently on the staff of The King's College.

For the past two summers, Miss Aikman has studied, taught and concertized in Spain.

LESLIE ALLISON

At home in Edmonton, Scottish-born soprano Leslie Allison is professor of voice in Musical Theatre at Grant MacEwan Community College. She has been resident soprano for the Edmonton Opera Association, and is known to audiences here for her frequent appearances with the Alberta Baroque Ensemble; her work with CBC Radio (including "The Mother" in "Amahl and the Night Visitors", and various concerts); the Richard Eaton Singers, and the Edmonton Symphony Orchestra.

Miss Allison has toured across Canada as principal soprano with Canada Opera Piccola, and has appeared in concert with many Canadian orchestras.

On an international scale, Miss Allison's singing has included appearances with the Bach Aria Group during the New York Bach Aria Festival of 1982; the role: "La Statue - Venus" in "Pygmalion" with "Opera du Nord of France"; recording for Radio France; concerts and oratorio in Cambridge and London, England; and a critically acclaimed concert at Carnegie Recital Hall, New York, 1983.

DAVID ASTOR

David Astor combines an extensive singing career throughout Europe and North America with a career in teaching. He has appeared in over 30 operatic roles, numerous television and radio appearances including series in the UK and Canada. He is an accomplished oratorio and recital singer, specializing in the Bach Evangelist roles. He has performed with leading orchestras in Canada, the U.S.A. and in the U.K. A fervent advocate of contemporary Canadian music, David Astor has commissioned and premiered several works by Violet Archer. His recordings include the title role in Harry Somers' "The Fool".

JONATHAN G. BAYLEY

Jonathan G. Bayley is a graduate of McGill University, Montreal where he studied flute with Jeanne Baxtresser. He has participated in the masterclasses of Robert Aitken, Julius Baker and Frances Blaisdell.

Two of his recordings, 'Music for Flute and Guitar' and 'Between the Silence', have received international airplay. As an active performer Jonathan Bayley has premiered numerous flute works, many of which were specifically written at his request. In addition he has had articles published in *Interplay* and *Woodwind Magazine* and has arranged and edited "Six English Madrigals" for three flutes, published by ALRY Publications, Denver, Colorado.

Currently, Mr. Bayley teaches flute at the Alberta College Conservatory of Music in Edmonton where he is also the Musical Director/Conductor of the Alberta College Flute Choir.

LARY BENSON

Edmonton tenor, Lary Benson is well known to opera audiences throughout Western Canada. Last season, Mr. Benson appeared in four Edmonton Opera productions including 'Amahl and the Night Visitors'. He also performed in Calgary Opera's "Otello" and Manitoba Opera's "La Forza Del Destino." Between these productions, Mr. Benson was engaged in the busy schedule of The Opera Theater of Alberta as Ernesto in "Don Pasquale" and Frederick in "The Pirates of Penzance". In July, he was involved in Guelph in the recording of 35 Sacred Concerti with the Ukrainian Millennium Choir, culminating in a concert in Toronto's Roy Thompson Hall. In addition to fulfilling his duties as a vocal instructor at Alberta College this season finds Mr. Benson engaged in several opera productions in Edmonton and Winnipeg.

JEREMY S. BROWN

Jeremy S. Brown, Director of Ensembles at Grande Prairie Regional College, received the Bachelor of Music Education Degree from Washington State University (1980) and the Master of Music Degree in Woodwinds at the Eastman School of Music (1982).

While at Eastman School of Music, he earned the coveted Performer's Certificate in Saxophone Performance.

Mr. Brown has appeared throughout Western Canada as a recitalist, clinician and adjudicator. He has performed at the Seventh World Saxophone Congress in Nuremberg, West Germany with Saxology and as a soloist at the Region 9 North American Saxophone Alliance Meeting in Edmonton (1984).

Mr. Brown has recorded on Mark Records on two albums, "Montreux" with Allen Vizzutti and "Saxology", both live recordings from the 1980 Montreux Jazz Festival. His articles have appeared in *The Saxophone Symposium*, *International Saxophone Journal* and the Canadian Music Centre "Prairie Music".

FOOTHILLS BRASS QUINTET

Since its formation in 1980 the Foothills Brass has quickly achieved a reputation for high quality, entertaining performances. They have played for appreciative school and community audiences over much of western, northern, and Atlantic Canada, and have been broadcast on CBC radio. This will be the quintet's second year as part of the Manitoba Arts Council's "Artists in Schools" program, and 1985 was their third year as instructors at the Alberta summer Music Workshop.

The Members: Chris Morrison (trumpet), Dave Foley (trumpet), Rosalee Morrison (French horn), John Workentin (trombone), Arthur Lapp (tuba).

ELSIE HEPBURN

Elsie Hepburn is a graduate in vocal performance from the University of Montana and the University of Alberta. Ms. Hepburn is currently an instructor in voice in the departments of music and drama at the University of Alberta. A frequent performer of contemporary music, she has presented such major works as "The Book of the Hanging Gardens" by Arnold Schoenberg and "Das Marienleben" by Paul Hindemith, and premiered works by Alberta composers Violet Archer, Alfred Fisher, Ron Hannah, and John Armstrong. Ms. Hepburn is the vice-president of the National Association of Teachers of Singing Alberta North Chapter and recently served as the singing instructor for Alberta Culture's ARTSTREK program.

MICHAEL MASSEY

Michael Massey was born in England and emigrated to Canada in 1957. His activities as a musician are many and varied. He has performed as soloist and chamber musician throughout Canada, England and Scotland, and, as an accompanist, is particularly renowned having worked with many of Canada's major performing artists. He has also been pianist for the voice and opera departments at the University of Alberta and the Banff Centre. He has appeared frequently as soloist with the Edmonton Symphony Orchestra, and has also been its orchestral pianist for over ten years. He is active as a teacher and has appeared on numerous occasions on CBC radio and television.

As conductor, he has been deeply influenced by his studies in England with George Hurst. Since 1977 he has been music director of the Edmonton Youth Orchestra program, and appears as free-lance guest conductor locally and abroad.

JOHN MITCHELL

John Mitchell, a native of Vancouver has had a busy career as a singer, conductor and organist. He has been heard throughout Western Canada as soloist with various opera groups including the Vancouver Bach Choir and the Vancouver Chamber Choir, and has been heard frequently on CBC Radio.

He made his debuts with both the Vancouver and Edmonton Operas in 1983, most recently appearing in Vancouver Opera's "The Marriage of Figaro" and "Faust". This season he sings roles in all four E.O.A. productions.

Mr. Mitchell is beginning his third season as Chorusmaster and Music Co-ordinator of the Edmonton Opera.

ALEXANDRA MUNN

Alexandra Munn is a Calgary-born pianist, who studied with Dr. Gladys McKelvie Egbert, in New York with Irwin Freundlich, and with Guido Agosti in Siena, Italy. She has performed as soloist with Western Canada orchestras, and was pianist with the Calgary Philharmonic for seven years. Further performances include soloist, accompanist and choral conductor on CBC network TV and radio. Miss Munn has toured Western Canada for Jeunesses Musicales as accompanist and commentator and taught at the Banff School of Fine Arts for many years as opera coach and later as Musical Director of the Musical Theatre Division.

In 1968 she was awarded a Canada Council Research Grant to London, Vienna and Salzburg, and as conductor of the Richard Eaton Singers successfully toured England with them in July 1970. She is active as an adjudicator and examiner. She was conductor of the Da Camera Singers for 6 years, and Chorus Director for the Edmonton Opera Association for 11 years. Miss Munn is presently Professor in the Department of Music, University of Alberta, where she has taught since 1962, and is Music Advisor to the Western Board of Music.

JANE O'DEA

Jane O'Dea is a native of Co. Tipperary, Ireland. She is a music graduate of the National University of Ireland, (Cork) and was a staff member of the CORR Municipal School of Music for several years, teaching piano and performing, primarily in the area of chamber music. In 1976, she became interested in song recital and was appointed official vocal accompanist for the School of Music. She has studied with Paul Hamburger (London), and with Jonathan Hinden of Glynebourne Opera. Upon coming to Canada, she became studio pianist for Professor Harold Wiens at the University of Alberta. Her recital work in Edmonton has focused primarily on song recital, and she has developed a particular interest in twentieth century vocal literature, being involved in several premier performances of Violet Archer's compositions. Her other interest is philosophy, in particular Aesthetics and she has worked with Violet Archer in developing a thesis which sought to explore the implications of some aesthetic theories for musical performance.

ALAN ORD

Dr. Alan Ord is a graduate of Brigham Young University (B.A.), The Julliard School of Music (Masters), and the University of Southern California (D.M.A.).

He has performed as Bass soloist in New York with the Metropolitan Opera Studio, The American Opera Society in Carnegie Hall, American Opera Company at Lincoln Center, and American Youth Performs in Carnegie Hall with Leopold Stokowsky conducting.

More recently, Dr. Ord has sung the title role in "Noyes Fludde" by Britten and Balthasar in "Amahl and the Night Visitors" by Menotti for CBC broadcast.

Dr. Ord is a Professor of Music at the University of Alberta and is Director of the Opera Workshop.

SHAUNA ROLSTON

Shauna Rolston at 18 is already a remarkable virtuoso, who has the intelligence and integrity not to exploit her standing as an undeniable prodigy. She's in it for the long term.

Last season Shauna was invited to give a recital and play a concerto on the Croisiere Pacquet Festival-at-Sea. *Symphony Magazine* was there and said it succinctly: 'An extraordinary talent, one from whom we're bound to hear more.'

Shauna has already made two wonderful albums. One of virtuoso solo works, the other of the Saint-Saens concerto with the London Philharmonia. When she played Elgar with the Amsterdam Philharmonic, everyone--orchestra and audience alike--leapt to their feet immediately. A similar response with the Budapest Philharmonic.

Among Shauna's appearances this season is a debut recital at the Ambassador Auditorium in Pasadena, her third major recital in Toronto and a performance at Expo '86 with the Edmonton Symphony.

PAUL SCHIEMAN

Paul Schieman is the Assistant Principal Oboe and English Horn of the Edmonton Symphony Orchestra, a position he has held since 1979. Mr. Schieman is also a well known oboe instructor and teaches at the Alberta College and the Alberta Summer Music Workshop.

Mr. Schieman frequently performs as a soloist on CBC radio and with the Alberta Baroque Ensemble, a group that he both founded and directs.

Mr. Schieman was born and raised in Montreal, Quebec. He attended McGill University, graduating with a Bachelor of Music, with distinction, in 1978. His principal teachers have been Don Hyder, Peter Bowman and Harry Sargous. He has also performed in masterclasses with Ray Still and Robert Bloom.

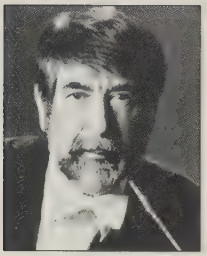
Mr. Schieman has also studied piano and organ extensively receiving many awards for both these instruments.

While living in Montreal, Mr. Schieman performed with the McGill Chamber Orchestra, Le Studio de Musique Ancienne and played frequently with the Montreal Symphony Orchestra under conductors Franz-Paul Decker, Raphael Frubeck de Burgos and Charles Dutoit

HAROLD WIENS

Harold Wiens, a graduate of Wilfrid Laurier University and the Nordwest deutche Musikakademie in Detmold, West Germany, is presently Associate Professor of Music at the University of Alberta.

During the last few years he has performed concert and oratorio repertoire in Europe and across Canada. Radio and television recordings include several appearances on national CBC broadcasts. Also, he has contributed to a disc recording released by Radio Canada International. Included in his premiere performances of new works are several compositions which were written for him.



GEORGE ZUKERMAN

George Zukerman, solo bassoonist, has over the past 25 seasons, single handedly elevated his instrument from the back ranks of the symphony orchestra to the honoured position of soloist. What Galway and Rampal have achieved for the flute, Tuckwell for the horn and DePeyer for the clarinet, George Zukerman is accomplishing for the bassoon. Hailed on five continents as "undoubtedly one of the world's great bassoon virtuosi", he has performed and recorded in most of the world's major musical centres over the past 25 years. This internationally renowned soloist has marked up a record of 24 European tours, and appears regularly in the USSR, Australia and New Zealand.

Mr. Zukerman was born in Great Britain. Prior to settling in Canada in 1954 and launching his independent solo career, he was a member of the world-renowned Israel Philharmonic Orchestra in Tel Aviv. Today he contributes to countless facets of musical life in Canada and abroad.

MALCOLM FORSYTH

Malcolm Forsyth was born in Pietermaritzburg, South Africa, in 1936 and received his musical training at the University of Cape Town before settling in Canada in 1968.

His career as a trombonist has included posts in several South African orchestras, as well as principal trombone in the Edmonton Symphony for many years. More recently, his activities as a conductor have multiplied. The regular director of the St. Cecilia Orchestra in Edmonton, he has also appeared as guest conductor for the Alberta Ballet Orchestra, formed the West Wind Chamber Ensemble and conducted on a freelance basis.

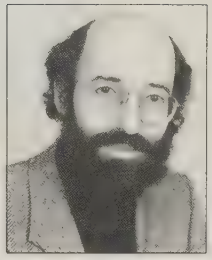
It is as a composer that he is best known, however, and his works for orchestra (including two symphonies) and for brass ensemble have been widely played in many countries, and on four continents. Frequent broadcasts of his music take place on CBC, by well-known artists.

Many soloists and ensembles, both Canadian and foreign, continue to commission new works from him, some of which are now available on recordings, for example, "Sagittarius", "The Golyardes' Grounde", and "Quartet '74".

LEONARD RATZLAFF

Leonard Ratzlaff, an Albertan by birth, received his school and university music training in British Columbia, Manitoba, and most recently at the University of Iowa, where he is currently completing doctoral studies in choral conducting. In 1981 he was appointed Assistant Professor of Choral Music at the University of Alberta, where he directs the Concert Choir and the Madrigal Singers, and chairs the Division of Vocal Studies in the Department of Music. In addition to his duties at the University, Leonard Ratzlaff also directs the Richard Eaton Singers, and has appeared as guest conductor with the Edmonton Symphony. Mr. Ratzlaff also has appeared frequently as a clinician in choral workshops across Western Canada, and as baritone soloist in oratorio performances both locally and in Manitoba and Iowa.

WILLIAM SHOOKHOFF



William Shookhoff is a graduate of the Eastman School of Music and recipient of three Canada Council grants. William Shookhoff is well-known throughout North American and Europe as a conductor of opera, orchestra and music theatre. Former resident conductor of the Victoria International Festival, he has guest conducted numerous orchestras including the Netherlands Chamber Orchestra, the Kitchener-Waterloo Symphony and the Oregon Symphony. He has conducted opera with the Portland, Canadian and Netherlands Opera Companies, and toured with Canada Opera Piccola. He is represented on disc on the Musicmasters Label with "The Monster Concert," recorded live from Carnegie Hall. Currently Music Director of Grant MacEwan's acclaimed Theatre Arts program, he has also been affiliated with the University of Toronto, Wilfrid Laurier University, and the Banff Centre, where he conducted Violet Archer's first opera, "Sganerelle".

ROWLAND HOLT-WILSON

Stage Director-librettist, Holt-Wilson has had a long and distinguished career as a stage director both in opera and drama circles. Born in the U.K., Rowland Holt-Wilson has been associated with opera companies on both sides of the Atlantic. He has been on the faculties of both the University of Alberta and the Banff Centre Voice-Opera Division. At present living in Germany, he is following his career as a director while enjoying considerable success as a writer and novelist.

JOHN MADILL

John has designed over 250 productions throughout Western Canada (Vancouver to Saskatoon, Calgary to Dawson City). Working for a variety of theatre, dance companies and universities his designs have included plays, musicals, and touring productions. Recently he has been Production Designer for the premieres of three of Warren Graves' plays: "Scrooge"," Alice" and "Pamela Frankenstein". At Grant MacEwan Community College his designs have included "Kennedy's Children", "Aeschylus","The Oresteia", "The Medium" and "Dames at Sea".

On the academic scene he has taught at several universities in Western Canada and for Alberta Culture.

Recently he returned to directing, mounting a successful, gimmick-filled mystery musical "Something's A Foot" for St. Albert Civic Theatre.

Currently, John is teaching in the Theatre Production program at Grant MacEwan Community College.

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The Fitzwilliam String Quartet	Apr. 16, 1986

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Contributors

Paul & Judith Ammann
G. Arasimowicz
E. Bancroft
J. Bayley
D. Bilenki
Carmen Bourret
M. Bowker
A. Boytzun
Helmut Brauss
B.A. Burrows
A. Coutts
N. Criss
B.W. Doney
J.D. Godfrey
Joyce Hawkes
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F.E. Taylor

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This program includes eleven violin teachers, two viola teachers, two cello teachers, one bass and one harp teacher — many of them principals with the Edmonton Symphony Orchestra. A String Orchestra for young students, as well as a Faculty Chamber Orchestra, perform on a regular basis.

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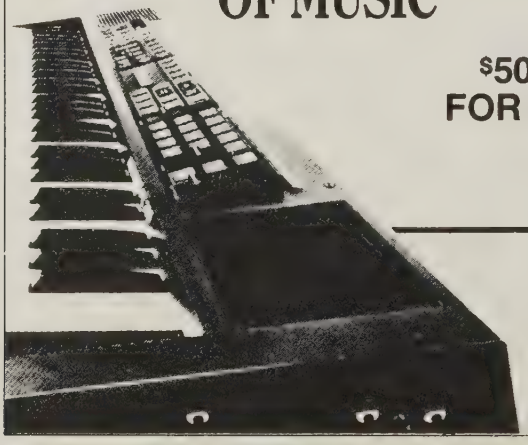

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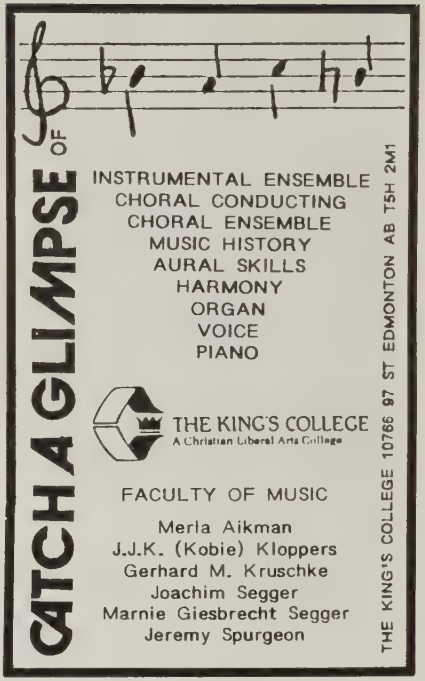

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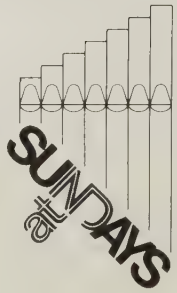

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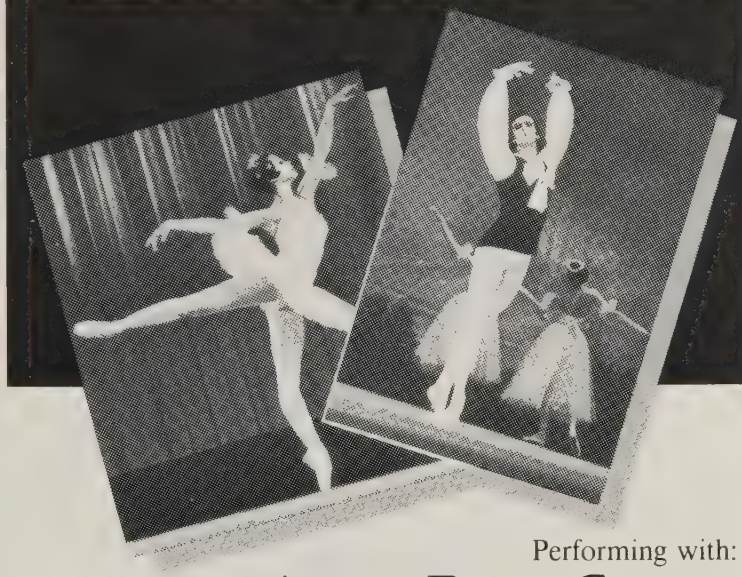

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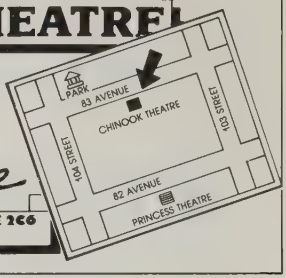

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ENCOUNTERS

Sunday
November 3, 1985
Convocation Hall

The Department of Music presents

ENCOUNTERS

The Second of a Series of Four Concerts

Introduction:
Dr. Christopher Lewis

Program:

Seven Songs from the Gedichte von Eduard Mörike (1888)
Hugo Wolf
(1860-1903)

Fussreise
Auf ein altes Bild
Schlafendes Jesukind
Der Gärtner
Nimmersatte Liebe
Auf einer Wanderung
Verborgenheit

Harold Wiens (baritone)
Robert Stangeland (piano)

Vox Balaenae
(Voice of the Whale) (1971)
George Crumb
(b. 1929)

Vocalise (...for the beginning of time)
Variations on Sea-Time
- Sea Theme
- Archeozoic (Var I)
- Proterozoic (Var II)
- Paleozoic (Var III)
- Mesozoic (Var IV)
- Cenozoic (Var V)

Sea-Nocturne (...for the end of time)

Con't next page

PROGRAM NOTES

AND

TEXTS AND TRANSLATIONS

PROGRAM NOTES

SEVEN SONGS FROM *GEDICHTE VON EDUARD MÖRIKE* - HUGO WOLF (1860 - 1903)

Hugo Wolf had not distinguished himself as a music student, and his most notable contribution to the Viennese musical world had come as a music critic. But in four months--February to May 1888--Wolf took his place alongside Schubert, Schumann, and Brahms as one of Germany's great song writers. Thirty-nine Mörike Lieder appeared during these four months, composed in a creative frenzy that brings to mind Schubert in 1815 or Schumann in 1840. "My cheeks are glowing with excitement like molten iron; and this state of inspiration is more a delicious torment to me than unalloyed pleasure." His ill health and unstable mind meant that these creative periods were interrupted by long bouts of depression and inactivity.

Wolf admired Wagner and his principles, and his songs reflect the emphasis that Wagner placed on the equality between poetry and music. To be sure, both composers were willing to bend a text to their musical purposes, but Wolf did have a particularly fastidious approach to song writing. He concentrated on one poet at a time and was reluctant to set a poem another composer had set successfully. His use of the piano as an autonomous and sometimes dominant partner, his evocative harmonic language, and his efforts to embody the drama of the poetry in his music are only some of the reasons why his songs have taken an equal place beside the masterpieces of his illustrious predecessors.

(Wesley Berg)

TEXTS AND TRANSLATIONS

From The Fischer-Dieskau Book of Lieder (1977). Chosen and introduced by Dietrich Fischer-Dieskau with English translations by George Bird and Richard Stokes

Fussreise / Journey on Foot

Am frischgeschnittnen Wanderstab,
Wenn ich in der Frühe
So durch die Wälder ziehe,
Hügel auf und ab:
Dann, wie's Vöglein im Laube

Singet und sich rührt,
Oder wie die goldne Traube
Wonnegeister spürt
In der ersten Morgensonne:
So fühlt auch mein alter, lieber
Adam Herbst- und Frühlingsfieber,
Gottbeherzte,
Nie verscherzte
Erstlings-Paradieseswonne.

Also bist du nicht so schlimm, o alter
Adam, wie die strengen Lehrer sagen;
Liebst und lobst du immer doch,
Singst und preisest immer noch,
Wie an ewig neuen Schöpfungstagen,

Deinen lieben Schöpfer und Erhalter.

Möcht es dieser geben,
Und mein ganzes Leben
Wär im leichten Wanderschweisse
Eine solche Morgenreise!

When, with fresh-cut stick,
at early morn,
I walk in the woods,
up hill and down:
then, like the small bird in the trees,
singing and stirring,
or the golden grape
sensing spirits of delight
in the first morning sun,
my dear old Adam feels
autumn- and spring-fever too,
God-heartened,
never-foolishly wasted
first-delight-of-paradise.

So you are not so bad, old
Adam, as hard preceptors say:
but keep on loving and lauding,
singing and extolling,
as if each were a new day of Creation,
your dear Creator and Keeper.

Would he grant it be so,
and my whole life
were the gentle sweat
of just such a morning
journey!

Auf ein altes Bild / Inspired by an Old Picture

In grüner Landschaft Sommerflor,
Bei kühlem Wasser, Schilf und Rohr,
Schau, wie das Knäblein sündelos
Frei spielet auf der Jungfrau Schoss
Und dort in Walde wonnesam,
Ach, grünet schon des Kreuzes Stamm!

In a green landscape's summer flowers,
by cool water, reeds and rushes,
see how the innocent little boy
plays freely on the Virgin's lap!
And there, in the wood, blissfully
green, the timber for the cross!

Schlafendes Jesuskind / The Child Jesus, Sleeping

Sohn der Jungfrau, Himmelskind! am Boden
Auf dem Holz der Schmerzen
Das der fromme Meister, sinnvoll spielend,
Deinen leichten Träumen unterlegte;
Blume du, noch in der Knospe dämmernd
Eingehüllt, die Herrlichkeit des Vaters!
O wer sehen könnte, welche Bilder

Hinter dieser Stirne, diesen schwarzen
Wimpern sich in sanftem Wechsel malen!

Virgin's son, Child of Heaven, on the floor
on the wood of agony sleeping,
that, suggestively, the pious master
has set beneath your easy dreams;
thou flower, still gleaming in the bud,
the glory of the Father!

Oh, to see the picture being painted
behind that forehead, those dark

lashes, gently, one upon the other!

Der Gärtner / The Gardener

Auf ihrem Leibrösslein,
So weiss wie der Schnee,
Die schönste Prinzessin
Reit't durch die Allee.

Der weg, den das Rösslein
Hintanzet so hold,
Der Sand, den ich streute,
Er blinket wie Gold.

On her favourite mount
as white as snow,
the fairest princess
rides through the avenue.

The path where her steed
so delightfully prances,
the sand that I strewed,
they sparkle like gold.

Der Gärtner / The Gardener - continued

Du rosenfarbs Hütlein,
Wohl auf und wohl ab,
O wirf eine Feder
Verstohlen herab!

Und willst du dagegen
Eine Blüte von mir,
Nimm tausend für eine,
Nimm alle dafür!

Little pink hat,
bobbing up, bobbing down,
Oh, throw a feather
secretly down!

If you, in return, want
a flower from me,
for one take a thousand,
for one, take all!

Nimmersatte Liebe / Never-sated Love

So ist die Lieb! So ist die Lieb!
Mit Küssen nicht zu stillen:
Wer ist der Tor und will ein Sieb
Mit eitel Wasser füllen?
Und schöpfst du an die tausend Jahr,

Und küssest ewig, ewig gar,
Du tust ihr nie zu Willen.

Such is love! Such is love!
Not to be allayed with kisses:
is there a fool who would fill
a sieve simply with water?
Scoop water for near a thousand years,
kiss for ever and a day,
never will you do as love wishes.

Die Lieb, die Lieb hat alle Stund
Neu wunderlich Gelüsten;
Wir bissen uns die Lippen wund,
Da wir uns heute küssten.
Das Mädchen hielt in guter Ruh,
Wie's Lämmlein unterm Messer;
Ihr Auge bat: 'Nur immer zu!
Je weher, desto besser!'

Love, love has with each hour
new, strange desires;
we bit our lips until they hurt,
when we kissed today.
The maiden stayed quiet,
like a lamb beneath the knife;
her eyes beseeched, 'Keep at it,
the more it hurts the better!'

So ist die Lieb! und war auch so,
Wie lang es Liebe gibt,
Und anders war Herr Salomo,
Der Weise, nicht verliebt.

Such is love, and ever was,
as long as love's existed,
and that wise man Solomon
no differently did love.

Auf einer Wanderung / On a Walk

In ein freundliches Städtchen
tret ich ein,
In den Strassen liegt roter
Abendschein.
Aus einem offnen Fenster eben,
Über den reichsten Blumenflor

Hinweg, hört man Goldglockentöne
schweben,
Und eine Stimme scheint ein
Nachtigallenchor,
Dass die Blüten beben,
Dass die Lüfte leben,
Dass in höherem Rot die Rosen
leuchten vor.
Lang hielt ich staunend,
lustbeklommen.
Wie ich hinaus vors Tor gekommen,
Ich weiss es wahrlich selber nicht.
Ach hier, wie liegt die Welt so
licht!
Der Himmel wogt in purpurnem
Gewühle,
Rückwärts die Stadt in goldnem
Rauch;
Wie rauscht der Erlenbach, wie
rauscht im Grund die Mühle!
Ich bin wie trunken, irrgeführt--

O Muse, du hast mein Herz berührt

Mit einem Liebeshauch.

Into a pleasant little town
I step,
with streets bathed in evening
light
From an open window,
across the most sumptuous
show of flowers
gold-clock chimes
float,
and *one* voice is a chorus of
nightingales,
so that the blooms tremble,
breezes stir,
and roses glow a heightened
red.
Long I halted, marvelling,
oppressed by joy.
How I made my way out of the town,
I cannot, in truth, remember.
Oh, how bright the world here!

The sky--a purple, surging whirl,

behind, the town--a golden
haze.
How the alder brook babbles, the
valley mill roars!
I am as if drunk, as if led
astray--
O Muse, you have touched my
heart
with a breath of love!

Verborgenheit / Obscurity

Lass, o Welt, o lass mich sein! Locket nicht mit Liebesgaben, Lasst dies Herz alleine haben Seine Wonne, seine Pein!	Leave, O world, oh, leave me be! Tempt me not with gifts of love, leave this heart to have alone its bliss, its agony!
Was ich traure, weiss ich nicht, Es ist unbekanntes Wehe; Immerdar durch Tränen sehe Ich der Sonne liebes Licht.	Why I grieve, I do not know, my grief is unknown grief, all the time I see through tears the sun's delightful light.
Oft bin ich mir kaum bewusst, Und die helle Freude zücket Durch die Schwere, so mich drücket Wonniglich in meiner Brust.	Often, scarce aware am I, pure joy flashes through the oppressing heaviness --flashes blissful in my heart.
Lass, o Welt, o lass mich sein! Locket nicht mit Liebesgaben, Lasst dies Herz alleine haben Seine Wonne, seine Pein!	Leave, O world, oh, leave me be! Tempt me not with gifts of love, leave this heart to have alone its bliss, its agony!

PROGRAM NOTES

VOX BALAENAE (VOICE OF THE WHALE) (1971) - GEORGE CRUMB (b. 1929)

Vox Balaenae, for flute, cello and piano, is a dramatic, as well as musical, celebration of the elemental forces of nature throughout the ages of the earth. The work, inspired by recordings of the singing of humpbacked whales, is cast in three movements:

I. Vocalise (. . . for the beginning of time)

The movement is a cadenza for the flutist, who simultaneously plays and sings into his instrument, producing "an eerie, surreal timbre, not unlike the sounds of the humpbacked whale." The cadenza concludes with a parody of Strauss' Also Sprach Zarathustra.

VOX BALAENAE (VOICE OF THE WHALE) (1971) -
GEORGE CRUMB (b. 1929) continued

II. Variations on Sea-Time

Sea-theme
Archeozoic (Var. I)
Proterozoic (Var. II)
Paleozoic (Var. III)
Mesozoic (Var. IV)
Cenozoic (Var. V)

The "Sea-Theme" is introduced by the cello (in harmonics), accompanied by chords on strummed piano strings. The succeeding variations, each representing a geological era, gradually increase in intensity to a climax in "Cenozoic", in which the emergence of man is symbolized by a restatement of the Zarathustra motif.

III. Sea-Nocturne (. . . for the end of time)

The finale, an elaboration of the "Sea-Theme", is set in the "luminous" tonality of B Major, accompanied by antique cymbals (played by cellist and flutist). The work concludes with a gradually diminishing series of repetitions of a 10-note figure, which eventually fades beyond the threshold of hearing.

Each of the performers wears a mask; according to the composer, "by effacing the sense of human projection, the masks are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized)."

(Vernon Charter)

OCTET FOR WIND AND STRINGS IN F MAJOR, OP. 166 (1824) - FRANZ SCHUBERT (1797 - 1828)

Schubert composed his Octet in February 1824, near the beginning of a period during which he showed a real interest in the completion of large instrumental works. The Octet was commissioned by Count Ferdinand Troyer, chief steward to one of Beethoven's patrons, the Archduke Rudolph. Because the work shares so many external features with Beethoven's Septet, Op. 20, it is surmised that Troyer requested Schubert to follow the earlier work as a model. The only difference in scoring results from Schubert's having added a second violin to Beethoven's ensemble, which consisted of clarinet, bassoon, horn, violin, viola, cello, and double bass. The result, especially through Schubert's frequent writing for the violins in octaves, is that the later work sounds more "orchestral." Both works are composed in the six-movement form characteristic of the 18th-century divertimento, with two dance-like movements flanking a centrally located slow movement. Schubert even followed Beethoven in writing slow introductions to both the first and last movements, an unusual procedure.

Although it is easy to see that Schubert must have used Beethoven's Septet as a model, the works could never be mistaken for one another. Beethoven's work of 1799 is clearly a piece of 18th-century classicism and very strongly shows its divertimento roots. Schubert's work, although based on the divertimento model, is full of the 19th-century Romantic spirit, and the Romantic's concern for variety of color is in the forefront.

The three wind instruments are used to create a richness of sound not commonly found in 18th-century music; they are given lyrical melodies as well as more brilliant passages. Troyer must have been especially happy with the wonderful clarinet part, for he played that instrument and took part in the first private performance of the work.

Although F seems to be clearly established as the work's central key by the opening sustained f's in the winds and double bass, the adagio introduction includes typical Schubertian movements away from that key. Almost immediately chromaticism in the strings causes some tonal confusion and A flat is established. Just when we feel ready for the return of F, D flat major suddenly enriches the harmonic spectrum. And when the music finally does return to the tonic, F, there is some vacillation between major and minor. These characteristic harmonic gestures are part of Schubert's romantic conception. The dotted rhythm of the introduction is important throughout the first movement and comes back in later movements, particularly in the scherzo.

The lyrical, pastoral second movement, an adagio in B flat major, opens with clarinet presenting the main melody. When the violin takes over, the clarinet continues to double in thirds. Near the end of the movement, the horn and bassoon engage in an imitative dialogue underneath the clarinet part.

The scherzo is forceful and "symphonic" in nature, with a contrasting lyric trio, principally for the

string quartet.

The central slow movement, an Andante in C Major, is a set of variations on a theme taken from an opera Schubert had composed nine years earlier at the age of eighteen. In the seven variations, Schubert is less concerned with transforming the theme than he is with varying the color and instrumental setting. The fifth variation, in minor, is perhaps the most interesting.

The minuet opens with the dotted figure earlier heard in the opening movement's introduction. This figure is soon combined with a triplet figure that creates a lovely lilting effect. This simple tune is then given artistic interest through surprising harmonic shifts. The trio evokes the mood of the Viennese Ländler.

The F-minor slow introduction to the finale is jolting in its dramatic intensity. The tension subsides as the fast section begins, but in an unusual gesture, Schubert returns to the intense mood of the opening just before the brilliant rush to the end.

The first public performance of the work did not take place until after Schubert's death and the work was not published until 1853, and then in an incomplete version designed to fit the "standard" four-movement sonata plan. Eventually, through the enthusiasm of Sir George Grove, the work came to be known in its original form, which was published in 1889. This Octet is viewed as one of the outstanding pieces of chamber music for winds and strings from the 19th century.

(Michael T. Roeder)

Marc Stocker (electric flute)
Alfred Fisher (electric piano)
Mark Eeles (electric cello)

Intermission

Octet for Wind and Strings in F, Op. 166 (1824)
Franz Schubert
(1797-1828)

Adagio — Allegro
Adagio
Allegro vivace
Andante (Theme and Variations)
Menuetto and Trio
Andante molto — Allegro
— Allegro Molto

Norman Nelson and
Siludette O'Connor (violins)
Michael Bowie (viola)
Colin Ryan (cello)
Jan Urke (double bass)
Dennis Prime (clarinet)
William Harrison (bassoon)
Kay McCallister (horn)

The Department of Music gratefully acknowledges the donations of time and talent by staff, students, and friends without which the Encounters series would not be possible.

The next program in the Encounters series will take place on Saturday, January 18, at 8:00 p.m. in Convocation Hall featuring works by Brahms, Schönberg and Bartok.

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of

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ELLY AMELING, soprano
with
RUDOLPH JANSEN, pianist

Friday, November 8, 1985 at 8:00 p.m.
Convocation Hall, Old Arts Building

Das Deutsche Lied—La Mélodie Française

A Festive Program

Abendempfindung, K.523 (1787)	Wolfgang Amadeus Mozart (1756-1791)
The Wakeful Nightingale (n.d.)	John Weldon (1676-1736)
Nachtviolen D.752 (1822) Auf dem Wasser zu singen D.774 (1823) Die junge Nonne D.828 (1825)	Franz Schubert (1797-1828)

* * *

Wiegenlied im Sommer (1882) Bedeckt mich mit Blumen (1889)	Hugo Wolf (1860-1903)
Botschaft, Op. 47, No. 1 (1868) Immer leiser wird mein Schlummer, Op. 105, No. 2 (1886)	Johannes Brahms (1833-1897)
Der Nussbaum, Op. 25, No. 3 (1840)	Robert Schumann (1810-1856)
Ständchen, Op. 17, No. 2 (c. 1885-87)	Richard Strauss (1864-1949)

— INTERMISSION —

C'est l'extase (1887)	Claude Debussy (1862-1918)
Après un rêve, Op. 7, No. 1 (1878) Mandoline, Op. 58, No. 1 (1891)	Gabriel Fauré (1845-1924)
Violon (1939)	Francis Poulenc (1899-1963)
Le colibri, Op. 2, No. 7 (1882)	Ernest Chausson (1855-1899)
Chanson triste (c. 1868)	Henri Duparc (1848-1933)

* * *

Do los alamos vengo madre (n.d.)	Joaquin Rodrigo (b. 1901)
La rosa y el sauce (n.d.)	Carlos Guastavino (b. 1912)
La diva de "l'Empire" (c. 1900)	Erik Satie (1866-1925)
La dernière valse (n.d.)	Reynaldo Hahn (1875-1947)
Gigerlette (n.d.)	Arnold Schoenberg (1874-1951)

* * *

This series of annual concerts has been organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his sons Nicholas Weldon and Peter (B.A., University of Alberta, 1929).

Texts and Translations

WOLFGANG AMADEUS MOZART (1756-1791)

ABENDEMPFINDUNG

Abend ist's die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz.
So entflieh'n des Lebens schönste Stunden,
Flieh'n vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fliesset schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu:)
Schliess ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh!

Werdet ihr an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen,
Und will himmelauf euch wehn.

Schenk' auch du ein Tränchen mir, und pflücke
Mir ein Veilchen auf mein Grab;
Und mit deinem seelenvollen Blicke
Sieh' dann sanft auf mich herab.

Weih' mir eine Träne und ach! schäme
Dich nur nicht, sie mir zu weih'n!
O sie wird in meinem Diademe
Dann die schönste Perle sein.

Joachim Heinrich Campe

EVENING SENTIMENT

It is evening, the sun has gone,
and the moon sheds silver beams.
So life's loveliest hours
fly past like a dance.

Soon life's colorful scenery vanishes and the curtain falls;
our play is done, and our friend's tears
flow over our grave.

Soon perhaps (like a gentle west wind)
comes a quiet premonition.
I will end my pilgrim journey
and fly to the land of rest!

If you then weep over my grave,
sorrowing over my ashes,
then, oh friends, I will appear to you
and ascend to heaven in your presence.

And you, my dear, shed a tear and pick
a violet for my grave,
and with your soulful gaze
bow your head gently over me.

Dedicate one tear to me, and ah!
do not be ashamed to do so.
In my heavenly crown it will be
the most beautiful pearl.

JOHN WELDON (1676-1736)

THE WAKEFUL NIGHTINGALE

The wakeful nightingale that takes no rest,
While Cupid warms his little breast,
All night how sweetly he complains,
And makes us fear that Love has pains.
No, 'tis no such thing;
For Love that makes him wake, makes him sing.
No, 'tis no such thing;
For love that makes him wake, makes him sing.

FRANZ SCHUBERT (1797-1828)

NACHTVIOLEN

Nachtvoilen, Nachtviolen!
Dunkle Augen, seelenvolle,
Selig ist es, sich versenken
In dem samtnen Blau.

Grüne Blätter streben freudig,
Euch zu hellen, euch zu schmücken;
Doch ihr blicket ernst und schweigend
In die laue Frühlingsluft.

Mit erhabnen Wehmutsstrahlen
Trafet ihr mein treues Herz,
Und nun blüht in stummen Nächten
Fort die heilige Verbindung.

Johann Mayrhofer

DAME'S VIOLETS

Dame's violets, dame's violets!
Dark, soulful eyes:
it is bliss to sink
into the velvety blueness.

Green leaves strive joyously
to make you brighter, to adorn you;
yet you are peering, grave and silent,
into the warm spring air.

With sublime rays of melancholy
you struck my true heart,
and now through the quiet nights
the sacred union continues to flower.

AUF DEM WASSER ZU SINGEN

Mitten im Schimmer der spiegelnden
Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanftschimmernden
Wellen
Gleitet die Seele dahin wie der Kahn,
Denn von dem Himmel herab auf die
Wellen
Tanzet das Abendrot rund um den Kahn.

Über den Wipfeln des westlichen Haines,
Winket uns freundlich der rötliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des
Haines
Atmet die Seel' im errötenden Schein.

Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwinde mit schimmernden
Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlenden Flügel
Selber entschwinde der wechselnden Zeit.

Friedrich Leopold Stolberg

TO BE SUNG ON THE WATER

Amid the shimmer of the mirroring waves,
glides, like swans, the rocking boat;
ah, on the soft shimmering waves of joy
the soul glides away like the boat;
for down from the heavens upon the waves
the evening light dances around the boat.

Over the treetops of the grove to the west
the rosy gleam beckons us on;
under the branches of the grove to the east
the iris rustles in the rosy light.
Happiness of the heavens and quiet of the
groves
the soul breathes in the blushing light.

Ah, time passes with dewy wings
for me on the rocking waves
So tomorrow may time fade with its
shimmering wings
Again, as yesterday and today,
until I, ascending on higher shining wings,
myself shall yield to the change time.

DIE JUNGE NONNE

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!

Immerhin, immerhin, so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.

Ich harre, mein Heiland! mit sehnendem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.

Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süsse Getön
Allmächtig zu ewigen Höhn.
Alleluja!

Craigher de Jachelutta

THE YOUNG NUN

How the howling storm rages through the tree-tops!
The rafters creak, the whole house trembles!
Thunder rolls, lightning flashes,
and the night is as dark as the grave.

Let the storm rage - - so it raged in me but a short while ago.
Life roared as the storm does now;
my limbs trembled, as the house now trembles;
love flared as the lightning now flares;
and my heart was as dark as the grave.

Rage on, wild and mighty storm.
In my heart there is peace and repose,
The loving bride awaits the bridegroom - -
she is purified in the testing fire
and betrothed to eternal love.

I await you with longing, my Saviour!
Come, heavenly bridegroom, to claim your bride,
deliver my soul from its earthly bonds.

Listen - - how peaceful the bell sounds from the tower!
Its sweet sound calls me
powerfully to the eternal heights.
Hallelujah!

HUGO WOLF (1860-1903)

WIEGENLIED IM SOMMER

Vom Berg hinabgestiegen
Ist nun des Tages Rest;
Mein Kind liegt in der Wiegen,
Die Vögel all' im Nest,
Nur ein ganz klein Singvögelein
Ruft weit daher im Dämmerschein:
"Gut' Nacht! Gut' Nacht!
Lieb' Kindlein, gute Nacht!"

Die Wiege geht im Gleise,
Die Uhr geht hin und her,
Die Fliegen nur ganz leise
Sie summen noch daher.
Ihr Fliegen, lasst mein Kind in Ruh!
Was summt ihr ihm so heimlich zu?
"Gut' Nacht! Gut' Nacht!
Lieb' Kindlein, gute Nacht!"

LULLABY IN SUMMER

Now from the mountain
the last of the daylight has fallen;
my child lies in the cradle,
the birds all in their nests.
Only a tiny little song-bird
calls from afar in the twilight:
"Good night! Good night!
Dear little child, good night!"

The cradle moves in its arc,
the pendulum swings to and fro,
the flies ever so quietly
come humming in.
You flies, leave my child in peace!
What are you so secretly humming to him?
"Good night! Good night!
Dear little child, good night!"

WIEGENLIED IM SOMMER (Continued)

Der Vogel und die Sterne
Und alle rings umher.
Sie haben mein Kind so gerne,
Die Engel noch viel mehr.
Sie decken's mit den Flügeln zu
Und singen leise "Schlaf' in Ruh!
Gut' Nacht! Gut' Nacht!
Lieb' Kindlein, gute Nacht!"

Robert Reinick

LULLABY IN SUMMER (Continued)

The bird and the stars
and everything around,
they all love my child so dearly.
The angels love him much more still.
They cover him with their wings
and sing quietly: "Sleep peacefully!
Good night! Good night!
Dear little child, good night!"

BEDECKT MICH MIT BLUMEN

Bedeckt mich mit Blumen,
ich sterbe vor Liebe.
Dass die Luft mit leisem Wehen
Nicht den süssen Duft mir entführe,
Bedeckt mich!
Ist ja alles doch dasselbe,
Liebesodem oder Düfte von Blumen.
Von Jasmin und weissen Lilien
Sollt ihr hier mein Grab bereiten,
ich sterbe.
Und befragt ihr mich: Woran?
Sag ich: Unter süssen Qualen vor Liebe.

from *Spanisches Liederbuch*

COVER ME WITH FLOWERS

Cover me with flowers,
I am dying of love.
So that the breeze, gently blowing,
May not take the sweet scent away
from me.
Cover me!
Yes, for it is all as one to me,
Breath of love, or perfume of flowers.
With jasmine and white lilies
You shall prepare my grave here;
I am dying.
And if you ask me why,
I shall answer. . . of love's sweet torments.

JOHANNES BRAHMS (1833-1897)

BOTSCHAFT

Wehe, Lüftchen, lind und lieblich
Um die Wange der Geliebten,
Spiele zart in ihrer Locke,
Eile nicht hinwegzufliehn!

Tut sie dann vielleicht die Frage,
Wie es um mich Armen stehe;
Sprich: "Unendlich war sein Wehe,
Höchst bedenklich seine Lage;

Aber jetzo kann er hoffen
Wieder herrlich aufzuleben,
Denn du, Holde,
Denkst an ihn."

Georg Friedrich Daumer

THE MESSAGE

Gentle breeze, blow softly and sweetly
about my love's cheek,
play softly with her tresses
and do not hurry away.

If she should chance to ask
how I, poor wretch, am faring,
you must answer: "His anguish
was infinite,
his plight gave cause for great anxiety,

but now he can hope
to delight in life again:
for you, dear one,
are thinking of him."

IMMER LEISER WIRD
MEIN SCHLUMMER

Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein Kummer
Zitternd über mir.
Oft im Traume hör ich dich
Rufen drauss vor meiner Tür,
Niemand wacht und öffnet dir,
Ich erwach und weine bitterlich.

Ja, ich werde sterben müssen,
Eine andre wirst du küssen,
Wenn ich bleich und kalt.
Eh die Maienlüfte wehn,
Eh die Drossel singt im Wald:
Willst du mich noch einmal sehn,
Komm, o komme bald!

Herman Lingg

EVER LIGHTER GROWS
MY SLUMBER

Ever lighter grows my slumber,
but my sorrows lie like a haze,
trembling over me.
Often in my dreams I hear you
calling outside my door,
no one is awake to let you in,
I wake and weep bitterly.

Yes, I shall have to die,
another will you kiss
when I am pale and cold.
Ere May breezes blow,
ere the thrush sings in the wood - -
if you once more would see me,
come, oh come soon!

ROBERT SCHUMANN (1810-1856)

DER NUSSBAUM

Es grünet ein Nussbaum vor dem Haus,
Duftig, luftig breitet er blättrig die
Äste aus.

Viel liebliche Blüten stehen dran;
Linde Winde kommen sie herzlich zu
umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend, beugend zierlich zum Kusse
Häuptchen zart.

Sie flüstern von einem Mägdlein, das
Dächte die Nächte und Tage lang, wusste,
ach, selber nicht was.

Sie flüstern, wer mag verstehn so gar
Leise Weise? flüstern von Bräut'gam und
nächstem Jahr.

Das Mägdlein horchet, es rauscht im
Baum;
Sehnend, wähnend sinkt es lächelnd in
Schlaf und Traum.

Julius Mosen

THE NUT TREE

Green before the house a walnut stands
spreading, fragrant, airy, its leafy
branches.

Many lovely blossoms it bears;
gentle winds visit them with loving
embrace.

Paired together, they whisper,
gracefully inclining delicate heads
to kiss.

Whisper of a maiden who
night and day pondered, ah, and
knew not what.

Whisper - - who can understand so
soft a song? - - of a husband-to-be,
of next year.

The maiden listens, the tree rustles;
yearning, hoping, she sinks, smiling,
into sleep and dreams.

RICHARD STRAUSS (1864-1949)

STÄNDCHEN

Mach auf, mach auf, doch leise, mein Kind,
Um keinen vom Schlummer zu wecken,
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, dass nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in dem Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von uns'ren Küssen träumen,
Und die Rose, wenn sie am Morgan erwacht,
Hoch glühn von der Wonneschauern der Nacht.

Adolf Friederich von Shack

SERENADE

Open up, open up, but softly, my child,
so as to rouse no one from slumber.
The brook scarcely murmurs,
the breeze scarcely stirs
a leaf on bush or hedge.
So softly, my girl, so nothing shall stir,
just lay your hand soft on the latch.

With tread as light as the tread of elves,
to hop your way over the flowers,
flit out into the moonlit night,
slip out to me in the garden.
The flowers are asleep around us
by the rippling brook,
and breathe fragrance as they sleep;
only love is awake.
Sit down: here it is dark and mysterious
under the lime trees,
the nightingale above us
shall dream of our kisses,
and the rose when it awakes in the morning
shall glow in the glory for the trembling
ecstasy of the night.

CLAUDE DEBUSSY (1862-1918)

C'EST L'EXTASE

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le choeur des petites voix.

O le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire . . .
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

Paul Verlaine

IT IS ECSTASY

It is languorous ecstasy,
it is loving lassitude,
it is all the tremors of the woods
in the embrace of the breezes,
it is in the grey branches,
the choir of tiny voices.

O the frail, fresh murmuring!
That twittering and whispering
is like the sweet cry
breathed out by the ruffled grass. . .
You would say, beneath the swirling waters,
the muted rolling of the pebbles.

This soul which mourns
in subdued lamentation
it is ours, is it not?
Mine, say, and yours,
breathing a humble anthem
in the warm evening, very softly?

GABRIEL FAURÉ (1845-1924)

APRÈS UN RÊVE

Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux, ta voix
pure et sonore,
Tu rayonnais comme un ciel éclairé
par l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous entr'ouvraient
leurs nues,
Splendeurs inconnues, lueurs divines
entrevues.

Hélas! hélas, triste réveil des songes,
Je t'appelle, ô nuit, rends-moi
tes mensonges;
Reviens, reviens, radieuse,
Reviens, ô nuit mystérieuse!

Romain Bussine

AFTER A DREAM

In a sleep beguiled by your image
I dreamed the ardent mirage of happiness,
Your eyes were softer, your voice
pure and resonant,
You shone like a sky lit by dawn;
You called me and I left the earth
To fly with you toward the light,
The heavens pulled back their clouds for us,
Unknown splendors, divine gleams half-seen
Alas! alas, sad awakening from dreams,
I call to you, oh night, give me back
your illusions,
Come back, come back radiant,
Come back, oh mysterious night!

MANDOLINE

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades,
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fit maint vers tendres.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Paul Verlaine

MANDOLIN

The serenaders
and the lovely listeners
exchange sweet nothings
beneath the singing branches.

It is Tircis and Aminte,
and the eternal Clitandre,
and Damis, who for many
a cruel fair one writes many a
tender verse.

Their short silken doublets,
their long trailing dresses,
their elegance, their joy,
and their soft blue shadows

whirl in the ecstasy
of a pink and grey moon,
and the mandoline chatters
amid the quivering of the breeze.

FRANCIS POULENC (1899-1963)

VIOLON

Couple amoureux aux accents méconnus
Le violon et son joueur me plaisent.
Ah! j'aime ces gémissements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus
À l'heure où les Lois se taisent
Le coeur, en forme de fraise,
S'offre à l'amour comme un fruit inconnu.

Louise de Vilmorin

VIOLIN

Enamoured couple with the misprized accents
the violin and its player please me.
Ah! I love these wailings long drawn out
on the cord of uneasiness.
In chords on the cords of the hanged
at the hour when the Laws are silent
the heart, formed like a strawberry,
offers itself to love like an unknown fruit.

ERNEST CHAUSSON (1885-1899)

LE COLIBRI

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.
Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines,
S'ouvre et porte au coeur un humide éclair.
Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!
Sur ta lèvre, pure, o ma bien aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser, qui l'a parfumée.

Leconte de Lisle

THE HUMMING BIRD

The green humming bird, king of the hills,
Seeing the dew and the bright sun
Glitter on his nest, woven of fine grasses,
Like a light breeze escapes into the air.
He hurries and flies to the nearby springs,
Where the reeds make the sound of the sea,
Where the red hibiscus, with its heavenly scent,
Unfolds and brings a humid light to the heart.
Towards the golden flower he descends, alights,
And drinks so much love from the rosy cup
That he dies, not knowing if he could
have drained it!
On our pure lips, oh my beloved,
My soul likewise would have wanted to die
Of the first kiss, which has perfumed it.

HENRI DUPARC (1848-1933)

CHANSON TRISTE

Dans ton coeur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste coeur et mes pensées,
Dans le calme aimant de tes bras.

Tu prendas ma tête malade
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous.

Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai . . .

Jean Lahor

SORROWFUL SONG

In your heart moonlight sleeps,
gentle summer moonlight,
and to escape from the stress of life
I will drown myself in your radiance.

I will forget past sorrows,
my love, when you cradle
my sad heart and my thoughts
in the loving peacefulness of your arms.

You will take my aching head
Oh! sometimes upon your knee,
and will relate a ballad
that seems to speak of ourselves.

And in your eyes full of sorrows,
in your eyes then I will drink
so deeply of kisses and of tenderness
that, perhaps, I shall be healed . . .

JOAQUIN RODRIGO (b. 1902)

DE LOS ALAMOS VENGO, MADRE

De los alamos vengo, madre
de ver como los meñe a el aire.
De los alamos de Sevilla,
de ver a mi linda amiga.

I COME FROM THE WOODS, MOTHER

I come from the woods, mother,
where I saw the poplars swaying in the wind,
I come from the woods of Seville,
where I saw my beloved.

CARLOS GUASTAVINO (b. 1912)

LA ROSA Y EL SAUCE

La rosa se iba abriendo
Abrazada al sauce,
El árbol apasionado,
La amaba tanto!
Pero una niña coqueta
Se la harobado,
Y el sauce desconsolado
La está llorando
Ah!

F. Silva

THE ROSE AND THE WILLOW

The rose was awakening
In the weeping willow's embrace
The tree god, fondly impassioned,
Adored her so!
But a frivolous maiden
Has stolen her away;
The willow unconsoled
Is mourning his loved one.
Ah!

ERIK SATIE (1866-1925)

LA DIVA DE "L'EMPIRE"

Sous le grand chapeau Greenaway
Mettant l'éclat d'un rire,
D'un rire charmant et frais
De baby étonné qui soupire,
Little girl aux yeux veloutés,
C'est la Diva de "L'Empire,"
C'est la rein' dont s'éprenn'nt les gentlemen
Et tous les dandys
De Piccadilly.

Dans un seul yès elle met tant de douceur

Que tous les snobs en gilet à coeur
L'acceuillant de hourras frénétiques,
Sur la scène lancent des gerbes de fleurs
San remarquer le rire narquois
De son joli minois.

Sous le grand chapeau Greenaway, etc . . .
Elle danse presque automatiquement
Et soulève, aoh! tres pudiquement,
Ses jolis dessous de fanfreluches;
De ses jambes montrant le frétillement.
C'est à la fois très très innocent
Et très très excitant.
Sous le grand chapeau Greenaway, etc . . .

THE DIVA OF "THE EMPIRE"

Beneath the huge Greenaway hat
Bursting with laughter
Laughter charming and fresh
Amazed and sighing baby doll,
Little girl with velvety eyes,
She is the Diva of "The Empire"
She is the queen to whom the gentlemen
And Piccadilly dandies lose their hearts.

With just one "yes" she gives out so much sweetness
That all the hearty snobs in waistcoats
Welcome her with frenetic hurras,
Spray the stage with flowers
Without noticing the cunning smile
On her pretty little face.

She dances almost automatically
And raises oh so modestly
Her hem to show her pretty underfrills;
Shows her quivering legs.
It's very very innocent
And very very exciting.
Under the big Greenaway hat, etc . . .

REYNALDO HAHN (1875-1947)

LA DERNIÈRE VALSE

Les feuilles tombent, c'est l'automne.
Tu pars, tout est fini!
Écoute le vent monotone
Dans la forêt sans nid.
Dans sa tristesse la nature
Rêvèle à ma raison
Que l'amour est une aventure
Qui dure une saison.
Mais ce soir valsons ensemble.
C'est pour la dernière fois.
Presse encore ma main qui tremble,
Que j'entende encore ta voix,
Et si tu vois des larmes
Qui brillent dans mes yeux,
Peut-être alors mes yeux
Auront des charmes délicieux.
Pour m'étourdir dans ma détresse,
Valsons comme aux beaux jours,
Quand tu jurais à ta maîtresse
De l'adorer toujours.
Valsons, valsons, ton bras me serre
Bien forte contre ton coeur;
Et je pense: était-il sincère
Ou bien toujours menteur?

THE LAST WALTZ

The leaves are falling; it is autumn
You are going away, all is ended!
Listen to the wind drone
Through the bare forest.
Nature, in her sadness,
Tells me to be sensible.
Says that love is an experience
That passes like the seasons
But tonight, we will waltz
For the last time.
Take once more my hand that trembles
At the sound of your voice
And if you see tears
Shining in my eyes,
Perhaps then my eyes
Will seem to sparkle with charm.
To smooth away my unhappiness,
Waltz, as in happier days,
When you swore to your sweetheart
To love her always.
Waltz, waltz, and hold me in your arms
Close, close to your heart;
And I ask myself: Is he true
Or simply playing with my heart?

LA DERNIÈRE VALSE (Continued)

Mais ce soir valsons ensemble
C'est pour la dernière fois,
Presse encore ma main qui tremble,
Que j'entende encore ta voix!
Et si tu vois des larmes
Qui brillent dans mes yeux,
Peut-être alors mes yeux
Auront des charmes mystérieux.
Dernier baiser, dernière étreinte,
Tu pars! voici le jour!
Une étoile s'est éteinte
Dans le ciel de l'amour.
Cruel, cruel, tu vois les larmes
Qui coulent de mes yeux!
Mais les larmes n'ont plus de charmes
Pour les coeurs oublieux.

Maurice Donnay and Henri Duvernois

THE LAST WALTZ (Continued)

But tonight, we will waltz
For the last time.
Take once more my hand that trembles
At the sound of your voice
And if you see tears
Shining in my eyes
Perhaps then my eyes
Will possess mysterious charms.
The last kiss, the last embrace.
You go! This is the day!
A star dies away
In love's heaven.
Cruel, cruel, you see the tears
That flow from my eyes!
But my tears no longer have charms
For your forgetting heart.

ARNOLD SCHOENBERG (1974-1951)

GIGERLETTE

Fräulein Gigerlette
Lud mich ein zum Tee.
Ihre Toilette
War gestimmt auf Schnee;
Ganz wie Pierrette
War sie angetan,
Selbst ein Mönch, ich wette,
Sahe Gigerlette
Wohlgefällig an.

War ein rotes Zimmer,
Drin sie mich emfing.
Gelber Kerzenschimmer
In dem Raume hing.
Und sie war wie immer
Leben und Esprit.
Nie vergess' ich's, nimmer:
Weinrot war das Zimmer,
Blütenweiss war sie.

Und im Trab mit Vieren
Fuhren wir zu zweit,
In das Land spazieren,
Das heisst Heiterkeit.
Das wir nicht verlieren
Zügel, Ziel und Lauf,
Sass bei dem Kutschieren
Mit den heissen Vieren
Amor hinten auf.

Otto Julius Bierbaum

GIGERLETTE

Fraulein Gigerlette
Invited me to tea.
Her attire
Matched the snow's purity.
Just like Pierrette
Was she all decked out.
Even a monk, I'd bet,
Would covet Gigerlette
Never having doubt.

'Twas a wine-red chamber,
Where she welcomed me.
Candlelight of amber
Around her I could see.
And she was as ever

Young life and esprit.
I'll not forget it, never,
Wine-red was the chamber,
Blossom-white was she.

And in trot with fourspan
We rode off, we two,
To a land called Pleasure.
Ah, what joy we knew!
That we'd not be losing
Goal and course and lane
Sitting as a coachman
Above our fiery fourspan
Cupid held the rein.

THE DEPARTMENT OF MUSIC

OF

THE UNIVERSITY OF ALBERTA

presents

THE ST CECILIA ORCHESTRA

AND

THE CONCERT CHOIR

with

DAVID HOYT, NORMAN NELSON AND LEONARD RATZLAFF, CONDUCTORS

SUNDAY, NOVEMBER 16, 1986

MONDAY, NOVEMBER 17, 1986

8:00 P.M.

CONVOCATION HALL, OLD ARTS BUILDING

PROGRAMME

Fanfare for the Common Man (1942)	Aaron Copland (b. 1900)
Serenade for Winds in Eb Major (1881)	Richard Strauss (1864-1949)
Romanian Folk Dances (1917)	Béla Bartók (1881-1945)

INTERMISSION

Begräbnisgesang, Op.13 (1858)	Johannes Brahms (1833-1897)
Coronation Mass in C Major, K.317 (1779)	Wolfgang Mozart (1756-1791)

Soloists

Sunday:	Monday:
Kathleen Neudorf, soprano	Darlene Schubert,soprano
Shauna Still, alto	Viola Wallbank, alto
Jack Murray, tenor	Sean Ferguson, tenor
Laurier Fagnan, bass	Roland Fix, bass

Leonard Ratzlaff, conductor

PROGRAMME NOTES

This evening's concert combines the forces of two of the Department's seven student ensembles. The three works on the first half of the programme feature, in turn, the brass and percussion, wind and string components of the St. Cecilia Orchestra, while in the final two works the orchestra is joined by the Concert Choir with soloists from the Department's vocal studies program.

The American composer Aaron Copland wrote **Fanfare for the Common Man** as one of a series of fanfares commissioned by conductor Eugene Goosens during the Second World War. It reappeared four years later as the fourth movement in his **Third Symphony**. It is frequently heard in association with Olympic Games ceremonies.

Richard Strauss's **Serenade**, scored for thirteen wind instruments, displays the young composer's gift for blending and contrasting instrumental sonorities. The influence of Brahms, Schumann and Mendelssohn may be heard in the one-movement work, written when Strauss was seventeen.

Béla Bartók's **Romanian Folk Dances** were originally composed for piano and later transcribed for strings. Bartók's life-long interest in the folk music of his native Hungary and surrounding countries is reflected in this exuberant, energetic work, which consists of seven dance movements: Joculcu Bâta (Dance with Sticks); Brâul (Waistband Dance); Pe Loc (Stamping Dance); Buciumeana (Hornpipe Dance); Poarga Românească; two Maruntels.

Brahms' **Begräbnisgesang** (Funeral Hymn), written while the composer lived in Detmold, Germany, is a rather sombre setting of a chorale text by the 16th century Lutheran Michael Weisse. It is scored for five-part chorus and wind ensemble with timpani, and its funeral march character is underscored by triplet drum strokes that anticipate the second movement of his **German Requiem.**

The **Coronation Mass** derives from Mozart's Salzburg years, during which the composer was in the employ of Archbishop Colloredo. The Archbishop's directive that the entire observance of the Mass (spoken word, music and communion) should last not longer than 45 minutes resulted in about a dozen compact mass settings, of which the **Coronation Mass** is the best known. Mozart's solution was to write rather rapidly paced settings of the Gloria and Credo texts with little text repetition, or even with "telescoping" several text phrases at once in different voice parts. This enabled a more expansive and lyrical approach to the other movements, as illustrated by the Benedictus and Agnus Dei movements in this mass. The beautiful soprano solo of the latter movement anticipates the aria "Dove sono" in Mozart's opera **The Marriage of Figaro.**

Program Notes (continued)

The **Mass** is scored for solo quartet, SATB chorus and an orchestra of two oboes, two horns, two trumpets, timpani and strings, with trombones doubling the lower chorus parts as was customary in church music of the period.

- Roxanne Zahara and Leonard Ratzlaff

TEXTS AND TRANSLATIONS

Begräbnisgesang

Nun lasst uns den Leib begraben,
The body in the grave we lay,
bei dem wir kein'n Zweifel haben,
There to await that solemn day
er werd am letzten Tag aufstehn,
When God himself shall bid it rise
und unverrücklich herfür gehn.
To mount triumphant to the skies.

Erd ist er und von der Erden,
And so to earth again we trust
wird auch wieder zu Erd werden,
What came from dust, and turns to dust,
und von Erden wieder aufstehn,
And from the dust shall surely rise
wenn Gottes Posaun wird angehn.
When God's trumpet sounds through the skies.

Seine Seel lebt ewig in Gott,
The soul with God forever lives,
der sie allhier aus seiner Gnad
And freely to the soul he gives,
von aller Sünd und Missetat
And through his Son redeems us here
durch seinen Bund gefeget hat.
From every sin, from every fear.

Sein Arbeit, Trübsal und Elend
All trials and all griefs are past,
ist kommen zu ein'm guten End,
A blessed end has come at last,
er hat getragen Christi Joch,
Christ's yoke was borne with ready will;
ist gestorben und lebet noch.
Who dies thus is living still.

Die Seel, die lebt ohn alle Klag,
The soul shall live without dismay,
der Leib schläft bis am letzten Tag,
And sleep until the final day:
an welchem ihn Gott verklären
When blessings from God are offered,
und der Freuden wird gewähren.
And when joy to all is proffered.

Hier ist er in Angst gewesen,
He suffered pain and fear below,
dort aber wird er genesen,
In heaven, free from grief and woe,
in ewiger Freude und Wonne
Joy eternal has now begun,
leuchten wie die schöne Sonne.
He will shine in glory like the sun.

Nun lassen wir ihn hier schlafen,
Then let us leave him to his rest,
und gehn allsammt unser Strassen,
And go upon our different paths,
schicken uns auch mit allem Fleiss,
And we must well our souls prepare,
denn der Tod kommt uns gleicher Weis.
Lest death should take us unaware.

- tr. a composite of Catherine Winkworth and William Czamanske.

The Ordinary of the Mass

Kyrie

Kyrie eleison Lord, have mercy upon us.
Christe eleison Christ, have mercy upon us.
Kyrie eleison Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae
Glory to God in the highest, and on earth peace to men
voluntatis. Laudamus te. Benedicimus te. Adoramus te.
of good will. We praise Thee. We bless Thee. We adore
Glorificamus te. Gratias agimus tibi propter magnam gloriam
Thee. We glorify Thee. We give thanks for Thy great glory.
tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens.
Lord God, heavenly King, God the Father almighty. Lord
Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus
Jesus Christ, the only-begotten Son. Lord God, Lamb of
Dei, Filius Patris. Qui tollis peccata mundi, miserere
God, Son of the Father, who taketh away the sins of the
nobis. Qui tollis peccata mundi, suscipe deprecationem
world, have mercy upon us. Receive our prayer. Who sitteth
nostram. Qui sedes ad dexteram Patris, miserere nobis.
at the right hand of the Father, have mercy upon us. For
Quoniam tu solus sanctus. Tu solus Dominus. Tu solus
Thou alone art holy. Thou alone art Lord. Thou alone art
Altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei
most high, Jesus Christ. Together with the Holy Ghost, in
Patris. Amen.
the Glory of the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et
I believe in one God, the Father almighty, maker of heaven
terrae, visibilium omnium, et invisibilium. Et in unum
and earth, and of all things visible and invisible. And
Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre
in one Lord Jesus Christ, the only-begotten Son of God.
natum ante omnia saecula. Deum de Deo, lumen de lumine,
Born of the Father before all ages. God of God, light of
Deum verum de Deo vero. Genitum, non factum,
light, true God of true God. Begotten, not made; of one
consubstantialem Patri: per quem onmia facta sunt. Qui
substance with the Father: by whom all things were made.
propter nos homines, et propter nostram salutem descendit de
Who for us men, and for our salvation, came down from
coelis. Et incarnatus est de Spiritu Sancto ex Maria
heaven. And was made flesh by the Holy Ghost of the Vir-
Virgine; et homo factus est. Crucifixus etiam pro nobis;
gin Mary: and was made man. He was also crucified for us,
sub Pontio Pilato passus, et sepultus est. Et resurrexit
suffered under Pontius Pilate, and was buried. And on the
tertia die, secundum Scripturas. Et ascendit in coelum:
third day He rose again, according to the Scriptures. And
sedet ad dexteram Patris. Et iterum venturus est cum
ascended into heaven: He sitteth at the right hand of the
Father. And he shall come to judge the living and the
gloria, judicare vivos et mortuos: cujus regni non erit
dead; and of His Kingdom there shall be no end. And in the
finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui
Holy Ghost, the Lord and Giver of life, who proceedeth
ex Patre Filioque procedit. Qui cum Patre et Filio simul
from the Father and the Son. Who together with the
adoratur, et conglorificatur; qui locutus est per prophetas.
Father and the Son is adored and glorified: who spoke by
Et unam sanctam catholicam et apostolicam Ecclesiam.
the prophets. And in one holy, catholic and apostolic
Confiteor unum baptisma in remissionem peccatorum. Et
Church. I confess one baptism for the remission of sins.
expecto resurrectionem mortuorum. Et vitam venturi saeculi.
And I expect the resurrection of the dead. And the life of
Amen.
the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Holy, Holy, Holy Lord God of hosts.
Pleni sunt coeli et terra gloria tua.
Heaven and earth are filled with Thy glory.
Osanna in excelsis.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Blessed is He that cometh in the name of the Lord.
Osanna in excelsis.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, who taketh away the sins of the world, have mercy upon us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God .... have mercy upon us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.
Lamb of God .... grant us peace.

ST. CECILIA ORCHESTRA MEMBERS 1986-87

Violin I
- Cathy Boehm Eichner*
- Jan-Marie Chrzanowski
- Martin Berger
- Irene Werner
- Carol Sperling
- Mark Lea-McKeown

Violin II
- Anne Kenway*
- Sue Innes
- Don Zurowski
- Ed Gallagher
- Winnifred Schroer
- Chris Leybold
- Naomi Adrian

Viola
- Stephen Collins
- Beverlee Rapp
- Eileen Lee
- Susan Bittner

Cello
- Victoria Clarke
- Mark Staniforth
- Diana Bacon
- Patricia Brine

Bass
- Paul Polushin
- David Kurpjuweit

Flute
- Alison Grant
- Marianne Ward

Piccolo
- Sonja Schrum

Oboe
- Joanne Mulesa
- Christine Wilson

Clarinet
- David Hayman
- Jennifer Tarver
- Janis Lindberg

Bassoon
- Sherri Goethe
- Heather McMillan

Trumpet
- Duane Paulson
- Tina Ross
- Larry Knopp

Horn
- Laszlo Klein
- Susan Klein
- Marc Patsula
- Karin Eser

Trombone
- Rod Densmore
- Mike Kryvenchuk

Tuba
- Krista Jean

Percussion
- Geoff Whittall

Timpani
- Bruce Anderson

*Co-Concertmasters: Anne Kenway (for Bartók)
Cathy Boehm-Eichner (for Mozart)

UNIVERSITY OF ALBERTA CONCERT CHOIR

Choir List 1986-87

Soprano I

Joelle Banasch
Bonnie Beaumier
Mary Birdsell
Heidi Breier
Rena Carlson
Kristen Cymbaluk
Carmen Deschênes
Ann Ganser
Lise Grattan
Mala Hayes
Denise Joseph
Sharon Knoernschild
Alix Kolodrubsky
Agnes Lee
Dorothy Leonard
Eunice Loudon
Magdalene McDowall
Jennifer McIntosh
Cathryn Moore
Carol Murray
Margaret O'Dwyer
Shelley Peter
Judy-Lynn Sawchuk
Sonia Telke
Cindy Werner
Barbara Williams

Soprano II

Glynis Alleyne
Brenda Arndt
Michelle Bozynski
Cathy Campbell
Kim Davis
Maria Dunn
Nancy Fischer
Laura Fizell
Faith Grey
Jacqueline Gross
Lynn Hanson
Karen Kaiser
Maria Lehn
Alexandra Leigh
Michele McClure
Patricia Morris
Patricia O'Hara
Sasha Roeder
Samantha Servis
Carol Snaith
Cynthia Steed
So Ling Tam
Carolyn Thompson
Denise Weleschuk
Carmen Wiart

Alto I

Brenda Bodnar
Rachel De Castro
Bethsaida Dizon
Dorothea Fehr
Karen Koester
Maureen McIntosh
Joy-Anne Murphy
Sandra Petersson
Louisa Rowe
Tracey Semeniuk
Carolyn Slupsky
Lynda Stewart
Marianne Ward
Patricia Weleschuk

Alto II

Kim Baldeo
Nancy Barkwill
Michelle Green
Roswita Engel
Carmaine Hamel
Jini Patel
Lynne Phillips
Linda Reinholdt
Stacy Silvester
Tricia Stuckey
Barbara Weir
Judy Wishloff

Tenor I

Mike Campbell
Myles McIntosh
Michael Mernagh
Graeme Peppink
Ambrose Sun
Darren Ukrainetz
Kevin Wagner
Aung Zaw-Tun

Tenor II

Anthony Bernhardt
Todd Braye
Kenneth Chen
Sean Ferguson
Sean Gallagher
Jack Murray
Guillermo Quesada

Baritone

Derek Brenneis
Don Coffin
Barry Fish
Tim Hankewich
Joseph Lai
James Lepard
David Paetkau
Murray Schellenberg
Markus Wilhelm

Bass

Jeff Bowen
Greg Christensen
David Dzurko
Tim Eckert
Todd Hirsch
Gerhard Lotz
Greg MacDougall
Stephen Paskevich
Grant Smith

Accompanist

Corey Hamm

Department of Music

University of Alberta

presents

NEW MUSIC

AT THE UNIVERSITY OF ALBERTA

A concert of new Canadian Music in honour of

CANADA MUSIC WEEK

Sunday, Nov. 17, 1985 at 8:00 p.m.
Convocation Hall, Old Arts Building

PROGRAM

Epigrams — Violet Archer (b. 1913)

If the Man Who Turnips Cries
My Bishop's Eyes
Lord Clive*
This House Where Once a Lawyer Dwelt
I Like to Quote
The Bee Hive Inn

*Text by William C. Bentley, used with permission of Curtis Brown, London, England

David Astor, tenor
Alexandra Munn, piano

Extensions (1985) (Premiere performance) — George Arasimowicz (b. 1954)

Bill Damur, flute
Garth Hobden, George Arasimowicz, electronics

An die Musik II — John Armstrong (b. 1952)

Antemusic
Viola
An die Musik
Syrinx
Antimusic

Elsie Hepburn, soprano
John Armstrong, guitar

In Darkness (1985) (Premiere performance) — Alfred Fisher (b. 1942)

I Rhyme: Carefree, buoyant
II Conundrum: Impetuously, freely
III Feux Follets: Fast, light
IV Pierce Pond, June 25, 1956: Slow, serene, very freely
V Badinage: Bright, energetic
VI From whence: Slowly, tenderly

Mark Eeles, violoncello

* * * * * * * * * * * *

INTERMISSION

* * * * * * * * * * * *

Miniatures from the Chinese* — Violet Archer

Majestic Valley
Listening-to-the-Rain-Studio
Spring Thoughts
Pine Wind Terrace
West Cliff

*Texts by Chu Yi-Tsun (1629-1709), translated by Chang Yin-nan, Lewis Walmsley, Irving Y. Lo, used with permission of Doubleday and Co., Inc.

David Astor, tenor
Alexandra Munn, piano

Two Gentil Knyghtes (1979) — Malcolm Forsyth (b. 1936)

1. Tucket
2. Sir Jeffrey, His Jest
3. L'après midi d'un Hippo (Tempo di Stripper)
4. Sir Roger, His Ricercar

Christopher Taylor, bass trombone
Scott Whetham, tuba

Two Last Words* (1985) — Alfred Fisher

Seeds
Strange How When We Walk

*Texts by Wendy Martin

Elsie Hepburn, soprano
Jane O'Dea, piano

PROGRAM NOTES

VIOLET ARCHER

One of Canada's most acclaimed composers, Violet Archer's honours include a citation from the Yale School of Music, a Merit Award from the Government of Alberta, the Queen's Jubilee Silver Medal and Honorary Doctorate from McGill University, and the P.R.O. Canada award for outstanding success in the field of concert music. In 1984, she was chosen "Composer of the Year" by the Canadian Music Council. Recently, in Edmonton, her music has been the subject of a three-day "Violet Archer Festival" and a city park has been named in her honour. Her works have been performed in Canada, the United States, Britain, France, Belgium, Italy, Czechoslovakia, Israel, Russia, Japan, New Zealand, Chile, Ireland, Australia and Spain.

Epigrams is a short cycle on four-line poems of a satirical nature. The composer has sought, in each setting, to project the individual shade of humour expressed in each poem. In Miniatures from the Chinese, the composer has attempted to capture the contemplative quality of each poem, each of which, in her own words, is like "a delicate Chinese painting." The intensity of instrumental and vocal colour increases throughout the cycle, climaxing in the sonic brilliance of the final song, "West Cliff."

GEORGE ARASIMOWICZ

George Arasimowicz was born in Ottawa in 1954. He studied at the University of Toronto (A.R.C.T., B.Mus.), Carleton University (Hon. B.A. in English and History), McGill University (M.A.), and the University of California, San Diego (Ph.D.). In 1978-79 he was the Association of Universities and Colleges of Canada award holder to Poland where he studied at the State Academy of Music, Warsaw and worked in the experimental studio of the Polish Radio. His principal composition teachers have been Wlodzimierz Kotoński, Bernard Rands, Roger Reynolds, and Joji Yuasa. In addition to orchestral, chamber, choral, and tape music, Dr. Arasimowicz has composed scores for film, television and theater.

Extensions (1985) for electronic flute invokes several orders of virtuosity which extend the range of solo flute performance. The flautist must utilize a wide range of tone production; mediate between appositions of moods; and respond to, as well as introduce, live signal processing which is controlled by the composer. The resultant interaction approaches a type of monadic ensemble.

JOHN ARMSTRONG

Born in Toronto in 1952, John Armstrong has studied at the University of Toronto (Mus. Bac.), the University of Michigan (M.M., D.M.A.), and the École d'arts américains. His teachers include Leslie Bassett, George Wilson, William Bolcom and Nadia Boulanger. He is the recipient of prizes from both the Sir Ernest MacMillan and William St. Clair Lowe Competitions

JOHN ARMSTRONG (CONTINUED)

sponsored by CAPAC and has received a number of commissions through the Ontario Arts Council. His works have been performed in Canada, France and the United States as well as broadcast on C.B.C. Radio.

An die Musik II was written in 1985 for Eleanor Gang and Andrew MacDonald. Setting his own texts along with Shakespeare's "If music be the food of love . . .," from Twelfth Night, he deals with the problematic question: "What should serious music be like in 1985? Should it be profound and elusive or should it be accessible and entertaining?"

The central song is a humorous lecture on the subject of the composer's relationship to both the entertainment world and to the great masters of the past, as exemplified by Mozart. Songs II and IV are straightforward settings which depict music and composition as entirely sensual, "non-intellectual" experiences. Song I is, in terms of pitch and phonetics, the retrograde of song V, which, itself, inverts the original meaning of the Shakespeare text by depicting love as a metaphor for music rather than music as a metaphor for love.

Should serious music be profound or should it be entertaining? The answer is an unequivocal yes!

ALFRED FISHER

One of Canada's most serious and most eloquent composers, Alfred Fisher holds degrees from Boston University (B. Mus.) and Michigan State University (M. Mus., Ph.D.) in Music History, Performance and Composition. His teachers have included David Burge, George Crumb, Douglas Moore and Owen Reed. His distinguished record as a composer includes commissions from Radio Telefis Eireann, Wayne State University, The International Suzuki Association, the C.B.C., the Canada Council, the Canadian Music Centre and others. His works have been performed and broadcast throughout Canada, the United States, the United Kingdom, Australia, New Zealand, Japan, and in Europe.

Of the works presented on tonight's program, the composer states: "Neither of these two short works was commissioned. The immediate motivation for the composition of In Darkness was the sound of the 'cello--yes, the old convention about the 'cello's 'richness and warmth' etc. Although much recent writing for the 'cello (including some of my own) has made it abundantly clear that it can do other things, I continue to value the 'cello as the old friend it is for me and to write music that engages the centre of its strengths. The movement titles are not critical for an understanding of the music, but they are not without meaning. Pierce Pond is a real (and obviously unforgettable) place. From Whence must be read as a tender declaration. It is not a question.

ALFRED FISHER (CONTINUED)

Wendy Martin's poetry interested me because of its fine blending of assertiveness and poignancy and because of its musicality. The interest for the composer in setting such a text--the creation of a musical environment that sustains and expands without blunting its own independent musical existence--is one of the constants in the history of music. For composers who love and respect words, it has always implied the perhaps more subtle challenge of shaping a response to the 'musical dimension' of poetry that is no less elusively or tellingly poetical."

MALCOLM FORSYTH

Born in Pietermaritzburg, South Africa, Forsyth received his musical training at the University of Cape Town before settling in Canada in 1968; since then he has been a faculty member of the University of Alberta in Edmonton.

It is as a composer that he is best known, and his works for orchestra (including three symphonies) and for brass and woodwind ensemble have been widely performed in many countries, and on five continents. Frequent broadcasts of his music have been made on C.B.C., by artists such as Maureen Forrester, the Canadian Brass, and Helmut Brauss (for whom he wrote his acclaimed Concerto for Piano and Orchestra).

Many soloists and ensembles, both Canadian and foreign, continue to commission works from him, some of which are now available on recordings; for example "Sagittarius", The Golyardes' Grounde, and Quartet '74.

Lately he has completed three new works for orchestra, viz. Atayoskewin, Canzona for voice and orchestra, and Sun Songs, also for voice and orchestra.

His style, while evincing traits of many different influences, including western tonality, atonality, African tribal music and jazz, continues to grow in a quite personal way and generally shows great concern for both the performer and listener, in contrast to much of the post-50's avant garde.

Regarding Two Gentil Knyghtes, the composer writes:

"Los Angeles Philharmonic members Jeffrey Reynolds and Roger Bobo requested this piece to provide a vehicle where a black hole had previously existed. 'There's no such thing,' commented LSO tuba player John Fletcher when the composer told him of this latest addition to the world's bizarrerie.

A Tucket is a fanfare, or toccata, if we are to believe Shakespeare,

MALCOLM FORSYTH (CONTINUED)

who cues several of them into his plays.

The Jest is a virtuosic gallop in twelve-eight time (a highly suitable jousting time, according to the composer, who has only seen jousting in 1950's movies like Ivanhoe).

Debussy inspires the hippo of the 3rd movement to produce multiphonic (simultaneous singing and playing) and muted effects as a prelude to disrobing in the Tempo di Stripper (twelve-eight again, but dirty).

A ricercar is a contrapuntal imitative musical form of the 17th and 18th centuries. This one is in seven-eight.

Gentil Knyghtes were 14th century noblemen, much mentioned by Chaucer, who presumably wore armour much of the time, a fact which inspired this composer to entitle this piece as he did (what with the two performers toting all that heavy metal around all the time, but in truth many bass trombonists and tubists he has dealt with seem to lack some of the nobility implied, as he, a trombonist, does himself)."

TEXTS

AN DIE MUSIK II

I ("Antemusic") and V ("Antimusic")

If music be the food of love, play on,
Give me excess of it: that surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough, no more!
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy,
That it alone is high fantastical.

William Shakespeare

II ("Viola")

Viola--
Even the name must be savoured,
spoken slowly with long vowels and soft consonances.

Sculpted from dark wood,
shaped with hot irons into warm curves,
her music beckons with a siren's trill-
each listener drawn to his own
entrancement.

III ("An die Musik")

What's the difference between art
and spectator sport?
In both, the audience expresses itself
vicariously.

Hearing a symphony can be as wonderful as writing one--
depending, of course, on the listener
and the composer,
for example--me
and Mozart.

Why is it that every time I write a piece,
Mozart--now dead almost 200 years--
improves more than I do?

IV ("Syrinx")

Whispering softly
with dreadful nuance,
the ruby-low notes seduce,
caressing gently as they fall.

This is the sound of love--
first coy,
then sure,
then glorious.
Nimble and confident it rises,
higher and higher,
to climax in glittering argent.

Silver rings shimmering in the air,
then fades to yet another
exquisite
silence.

TWO LAST WORDS

Seeds

empty bird tray lurches in crazed wind
seeds hurled to cold infertile ground
within the hanging lamp rocks to and fro

I phone again but you are gone

oh these impermanent birds
migrating to and fro
their mates fleeting as seasons

will you not return my solitary seed
before these sterile days become our season's end

Strange how when we walk

strange how when we walk together in boots
or two in shoes our strides alike

but you in boots and me in shoes
no longer on the same footing
we lose our step

and stride apart

CBC Stereo Edmonton 90.9

The entire program this evening is being recorded by CBC.

Portions of the concert will be heard on various programs including:

THAT TIME OF THE NIGHT
November 24, 1985, 8:08 P.M.
CBC Stereo 90.9

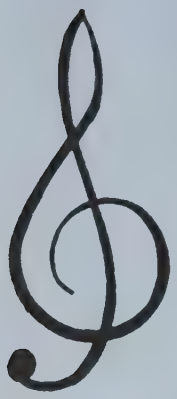
SUNDAY ARTS - TBA
Sundays, 6:00 to 8:30 A.M.
CBC Radio 740

TWO NEW HOURS - TBA
Sundays, 9:00 P.M.
CBC Stereo 90.9

CBC Stereo provides a variety of musical programs that regularly features Alberta musicians:

THAT TIME OF THE NIGHT, Sunday, 8:08 P.M.
MOSTLY MUSIC, daily, 9:05 A.M.
ARTS NATIONAL, nightly, 8:00 P.M.
ORGANISTS IN RECITAL, Sunday, 4:30 P.M.
TWO NEW HOURS, Sunday, 9:00 P.M.
CHORAL CONCERT, Sunday, 8:00 A.M.
COMMAND PERFORMANCE, Sunday 2:00 P.M.

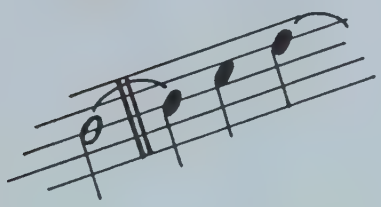
and on CBC Radio
SUNDAY ARTS, Sunday, 6:00 A.M.



The Department of Music
of
The University of Alberta
presents

The Polished Brass Quintet

Ross Hill - trumpet
Bruce Smith - trumpet
Juanita Spears - horn
Colin Haydu - trombone
Scott Whetham - tuba



in Celebration of Canada Music Week 1985 -
Monday, November 18, 1985
8 pm
Knox Metropolitan United Church
(8307 - 109 st.)

Celebration* (1983) ..... Violet Archer (b. 1913)

Four Movements for Five Brass ..... Collier Jones (b. 1957)
I. Introduction and March
II. Pretentions
III. Waltz
IV. Finale - Allegro

* * * Brief Pause * * *

The Golyardes' Grounde ..... Malcolm Forsyth (b. 1936)

Suite from Monteregian Hills ..... Morley Calvert (b. 1928)
I. La Marche
II. Chanson Mélancolique
III. Valse Ridicula
IV. Danse Villageoise

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* We gratefully acknowledge that the music for Celebration was supplied by The Canadian Music Centre

CANADIAN MUSIC WEEK CONCERT

Wednesday, November 20, 1985 at 12 noon
U of A Fine Arts Stairwell

The Confession Stone (1966). . . . . Robert Fleming
(1921-1982)

Deborah Coombe, mezzo-soprano
Alfred Strombergs, piano

Soliloquies (1957) . . . . . .Violet Archer
(b. 1913)

Daniel Sutherland, clarinet

Prairie Boy, Prairie Boy (1965). . . . . .Morris Surdin
(1914-1979)
Conversation Piece (1957). . . . . Harry Somers
(b. 1925)

Nancy Zemrau, soprano
Donalee Inglis, piano

The Melancholy Clown (1966). . . . . .Malcolm Forsyth
(b. 1936)

Lisa Nelsen, flute
David Hayman, clarinet
Sherri Goethe, bassoon

In Honour of Canadian Music Week

THE UNIVERSITY OF ALBERTA STAGE BAND

presents

a concert of music by
Canadian composers and arrangers

Sunday, November 24, 1985 at 8 p.m.
Buchanan Hall, Alberta College

High Flight — Comp. and arr. by Pete Coulman

Solos: *Caley Faryon - tenor saxophone*
Jamie Perkins - trombone

Swing Dis-Place — Comp. and arr. by Gordon Nicholson

Solos: *Greg Garbutt - trumpet*
Allan Gilliland - trumpet

Close Enough For Love — Comp. by J. Mandell and P. Williams
Arr. by Rob McConnell

Solo: *Allan Gilliland - flugelhorn*

You Belong To Me — Comp. by M. McDonald and C. Simon
Arr. by Jim McGrath

Solos: *Caley Faryon - soprano saxophone*
Ihor Nedoshytko - guitar
Dominique Roy - piano
Ben Hett - alto saxophone

M.C.T. — Comp. and arr. by Rick Tait

Solos: *Caley Faryon - tenor saxophone*
Bruce Hoag - drums
Bob Burke - percussion

Blues In The Basement — Comp. and arr. by Fred Stride

Solos: *Caley Faryon - tenor saxophone*
Rick Hart - baritone saxophone
Greg Garbutt - trumpet
Allan Gilliland - trumpet

We are pleased to have as Master of Ceremonies this evening, Mr. Marc Vasey. Mr. Vasey, through his extensive involvement with the Edmonton Jazz Society, has greatly contributed to the promotion of jazz in Edmonton.

THE UNIVERSITY OF ALBERTA STAGE BAND

Neil Corlett, conductor

Saxophones:

Ben Hett
Colleen Irwin
Caley Faryon
Karen Sloan
Rick Hart

Trumpets:

Todd Throndson
Allan Gilliland
Greg Garbutt
Judy Wishloff
Cheryl Struk

Trombones:

Jamie Perkins
Darryl Bokvist
Ross Hill
Rob Campbell
Wendy LePoole

Piano: Dominique Roy

Guitar: Ihor Nedoshytko

Bass: Dan Mastronardi

Drums: Bruce Hoag

Percussion: Bob Burke

Concert Choir

LEONARD RATZLAFF, DIRECTOR

AND THE

Madrigal Singers

WITH THE

EDMONTON YOUTH ORCHESTRA

MICHAEL MASSEY, DIRECTOR

Coronation Anthems . . . . . George Frederic Handel

Rejoice in the Lamb . . . . . Benjamin Britten

and including works by BYRD, LASSUS, and MONTEVERDI

GUEST CONDUCTOR: DR. PHILIP BRETT

ORGANIST: JEREMY SPURGEON

TICKETS AT THE DOOR OR
AVAILABLE IN ADVANCE AT
THE DEPARTMENT OF MUSIC
3–82 FINE ARTS BLDG
432–3263

$2 STUDENT/SENIOR
$4 ADULT

FRIDAY, NOVEMBER 29, 1985
8 P.M.

ALL SAINTS' CATHEDRAL
10039 – 103 STREET

PRESENTED BY THE DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

The Department of Music

of

The University of Alberta

presents

ART SONG RECITAL

Tuesday, December 3, 1985 at 8:00 p.m.
Convocation Hall, Old Arts Building

PROGRAM

Cinque mélodies populaires Grecques. . . . . .Maurice Ravel (1875-1937)
- Chanson de la mariée
- Là-bas, vers l'église
- Quel galant m'est comparable
- Chanson des cueilleuses de lentisque
- Tout gai!

L'heure exquise. . . . . .Reynaldo Hahn (1874-1947)

Les filles de Cadix. . . . . .Leo Delibes (1836-1891)

Nancy Zemrau, soprano
Kevin Biegel, pianist

Lied der Mignon, Op. 62, No. 4 . . . . . Franz Schubert (1797-1828)
Gretchen am Spinnrade, Op. 2 . . . . . .
Nacht und Traüme, Op. 43, No. 2. . . . . .
Die junge Nonne, Op. 43, No. 1 . . . . . .

Sandra Babbel, soprano
Maria Thompson, pianist

Early one morning. . . . . arr. Benjamin Britten (1913-1976)
The Ash Grove. . . . . .
The Plough boy . . . . . .
Salley Gardens . . . . . .
Oliver Cromwell. . . . . .

Saunders Whiting, tenor
Corinne Cherry, pianist

I N T E R M I S S I O N

Du bist die Ruh, Op. 59, No. 3 . . . . . Franz Schubert
Frühlingsglaube, Op. 20, No. 2 . . . . . .
Ave Maria, Op. 52, No. 6 . . . . . .
Rastlose Liebe, Op. 5, No. 1 . . . . . .

Viola Wallbank, soprano
Corinne Cherry, pianist

From Dichterliebe, Op. 48. . . . . .Robert Schumann
(1810-1856)
Im wunderschönen Monat Mai
Aus meinen Tränen spreissen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh
Ich will meine Seele tauchen
Im Rhein, im heiligen Stromme
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geigen

Laurier Fagnan, bass-baritone
Maria Thompson, pianist

Wie melodien zieht es, Op. 105, No. 1. . . . . .Johannes Brahms
Feldeinsamkeit, Op. 86, No. 2. . . . . (1833-1897)
Die Mainacht, Op. 43, No. 2. . . . . .

I Hate Music!. . . . . .Leonard Bernstein
A cycle of five kid songs for soprano (b. 1918)

Jane Hartling, soprano
Helen Stuart, pianist

Performers are students in the Art Song class of Professor Alexandra Munn.

The Department of Music

of the

University of Alberta

presents

JANICE ELLIOTT-DENIKE

PIANIST

IN RECITAL

Convocation Hall, Old Arts Building

Friday, December 6, 1985 at 8 p.m.

BIOGRAPHY

Janice Elliott-Denike studied with William Moore at the University of Regina, where she was awarded her Bachelor of Music Degree with Great Distinction, and was awarded the President's Medal from the university.

She performed Grieg's Piano Concerto with the Regina Symphony, which was critically and popularly received. In 1984 she studied with Herbert Stessin at the Aspen School of Music.

Ms. Elliott is presently an instructor at the University of Regina's Conservatory of Music, and has performed on CBC radio in solo and chamber music performances.

PROGRAM

Sonata in E major, L. 23
Sonata in D minor, L. 366

Domenico Scarlatti
(1685 - 1757)

Kinderszenen, Op. 15 (1838)

Robert Schumann
(1810 - 1856)

Barcarolle, Op. 60 (1845-6)

Frederic Chopin
(1810 - 1849)

* * * * *

INTERMISSION

* * * * *

Sonata (1939-41)

Aaron Copland
(b. 1900)

Molto moderato
Vivace
Andante sostenuto

Preludes:
Op. 32, No. 5 in G major (1910)
Op. 32, No. 12 in G-sharp minor (1910)
Op. 23, No. 4 in D major (1903)
Op. 23, No. 2 in B-flat major (1903)

Sergei Rachmaninoff
(1873 - 1943)

The Department of Music

of the

University of Alberta

presents

KATHERINE JOHNSON

SOPRANO

ALEXANDRA MUNN

ACCOMPANIST

VISITING ARTISTS SERIES

Convocation Hall, Old Arts Building

Thursday, January 9, 1986 at 8:00 p.m.

PROGRAM

Disprezzata Regina -
L'Incoronazione di Poppea, Act I, Scene 3 (1642)

Claudio Monteverdi
(1567 - 1643)

Heiss mich nicht reden, heiss mich schweigen,
Op. 98a, No. 5 (1849)

Robert Schumann
(1810 - 1856)

So lasst mich scheinen, bis ich werde,
Op. 98a, No. 9 (1849)

Robert Schumann

Ich hab in Penna einen Liebsten wohnen

Hugo Wolf
(1860 - 1903)

Das verlassene Magdelein (1888)

Hugo Wolf

Mignon II (1888)

Hugo Wolf

* * * * * * * *

INTERMISSION

* * * * * * * *

TEXTS AND TRANSLATIONS

CLAUDIO MONTEVERDI (1567 - 1643)

L'INCORONAZIONE DI POPPEA, Act I, Scene 3 (1642)

Disprezzata Regina,
del monarca Romana afflitta moglie.
Che fo? Ove son? Che penso?
O delle donne miserabil sesso!
Se la natura e'l Cielo
libere ci produce,
il matrimonio c'incatena serve.
Se concepimo l'huomo,
O delle donne miserabil sesso,
al nostr'empio tiran formiam le membra,
allattiamo il carnefice crudele,
che ci scarna, e ci svena,
e siam costrette
per l'indegna sorte
a' noi medesme fabbricar la morte.

Nerone, empio Nerone, O Dio,
marito bestemmiato pur sempre
e maledetto dai cordogli miei,
dove, ohime, dove sei?

In braccio di Poppea,
tu dimori felice e godi e intanto
il frequente cader de' pianti miei
pur va quasi formando
un diluvio di specchi in qui tu miri
dentro alle tue delitie i miei martiri.
Destin, se stai la su
Giove ascoltami tu.
Se per punir Nerone
fulmini tu non hai d'impotenza t'accuso
d'ingiustizia t'incolpo.

Ahi, trapasso tropp'oltre, e me ne pento,
Supprimo e seppelisco
in taciturne angoscie il mio tormento.

Scorned Empress,
afflicted wife of Rome's Emperor.
What am I doing here? Where am I?
What do I think of?
O miserable race of women!

Nero, wicked Nero. O ye Gods,
Husband for ever cursed
by my suffering
where are you now?

In Poppea's arms
where you find joy and happiness
while my ceaseless weeping, my tears
in the midst of your pleasure
make a mirror for you
to see my anguish.
Destiny, if you exist, awake,
and Jove, hear my prayer!
If you have no thunderbolts
to punish Nero, I accuse you,
you are impotent and unjust.

Ah! but I do blaspheme and do repent.
I contain my grief
and bury my torment in silent anguish.

ROBERT SCHUMANN (1810 - 1856)

HEISS' MICH NICHT REDEN

Heiss' mich nicht reden, heiss' mich schweigen!
Denn mein Geheimnis ist mir Pflicht!
Ich mochte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.
Heiss' mich nicht reden, heiss' mich schweigen!
Zur rechten Zeit vertreibt der Sonne Lauf
Die finstre Nacht, muss sich erhellen;
Der harte Fels schliesst seinen Busen auf,
Missgonnt der Erde nicht die tiefverborg'nen Quellen,
Ein jeder sucht im Arm des Freundes Ruh'.
Dort kann die Brust in Klagen sich ergiessen;
Allein ein Schwur druckt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschliessen,
Nur ein Gott!
Heiss' mich nicht reden, heiss' mich schweigen!
Ein Schwur druckt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschliessen!

BID ME NOT SPEAK

Bid me not speak, bid me be silent!
For my secret is duty to me!
Gladly would I show you my deepest feelings,
But fate decrees it cannot be.
Bid me not speak, bid me be silent!
At the right time the sun's course drives away
The somber night, and it must turn to light.
The hard rock opens then its bosom,
Does not deny the earth the deeply hidden springs.
Everyone seeks rest in his friend's arms,
And there the heart can pour out its lament;
But by an oath my lips are sealed,
And only a God has the power to unlock them,
Only a God!
Bid me not speak, bid me be silent!
By an oath my lips are sealed,
And only a God is able to unlock them.

SO LASST MICH SCHEINEN, BIS ICH WERDE

So lasst mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schonen Erde
Hinab in jenes feste Hause.
Dort ruh ich eine kleine Stille

Dann offnet gich der frische Blick,
Ich lasse dann die reine Hulle,

Den Gurtel und den Kranz zuruck.
Und jene himmlischen Gestalten,
Sie fragen nicht nach Mann und Weib,

Und keine Kleider, keine Falten
Umgeben den verklarten Leib.
Zwar lebt' ich ohne Sorg' und Muhe,
Doch fuhlt' ich tiefen Schmerz genung;
Vor Kummer altert' ich zu fruhe;
Macht mich auf ewig wieder jung.

LET ME PRETEND THUS, TILL FULFILMENT

Let me pretend thus, until fulfilment,
Do not take off my white garment!
I hurry from the lovely earth
Downwards into that solid house.
There I shall rest a little while in silence
Then a new vista shall open;
And then I shall leave the unsullied raiment,
The girdle and the wreath behind.
And those celestial shapes above
Are not concerned whether one is a man or a women
And no garments and no folds
Surround the transfigured body.
Though I lived without care and trouble,
Yet I felt enough of deep pain;
From sorrow I turned old too early,
Make me forever young again.

HUGO WOLF (1860 - 1903)

ICH HAB IN PENNA EINEN LIEBSTEN WOHNEN

Ich hab in Penna einen Liebsten wohnen,
in der Maremmenebne einen andern,
einen im schonen Hafen von Ancona,
zum vierten muss ich nach Viterbo wandern;
ein andrer wohnt in Casentino dort,
der nachste lebt mit mir am selben Ort,
und wieder einen hab ich in Magione,
vier in La Fratta,
zehn in Castiglione.

I HAVE A LOVER TRUE

I have a lover true who lives in penna,
and one in the Maremma plain o'er yonder,
one by the sunny harbour of Ancona,
to meet the fourth I'll to Viterbo wander;
another dwells in Casentino near,
the next one lives in my own village
and still another have I in Magione, here,
four in La Fratta,
ten in Castiglione.

DAS VERLASSENE MAGDELEIN

Fruh, wann die Hahne krahn,
Eh die Sternlein schwinden,
Muss ich am Herde stehn,
Muss Feuer zunden.
Schon ist der Flammen Schein,
Es springen die Funken,
Ich schaue so darein,
In Leid versunken.
Plotzlich, da dommt es mir,
Treuloser Knabe,
Dass ich die Nacht von dir
Getraum et habe.
Trane auf Trane dann
Sturzet hernieder,
So kommt der Tag heran,
O ging er wieder!

THE FORSAKEN MAIDEN

Early, at cock-crow,
Ere the stars vanish,
I must be at the hearth
To kindle the fire.
Lovely is the gleam of the flame,
The sparks fly upward;
I gaze therein,
Sunk deep in sorrow.
Suddenly I realize,
Faithless boy,
That throughout the night
I have been dreaming of you.
Then tear after tear
Streams down my face . . .
So dawns the day,
O, would that it were ended!

MIGNON

Kennst du das Land, wo die Zitronen bluhn,
In dunkeln Laub die Goldorangen gluhn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl, kennst du es wohl?
Dahin! Dahin mocht ich mit dir, o mein
Geliebter, ziehn.
Kennst du das Haus? Auf Saulen ruht sein Dach,

Es glanzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an;
Was hat man dir, du armes Kind, getan?
Kennst du es wohl, kennst du es wohl?
Dahin! dahin mocht' ich mit dir, o mein
Beschutzer, zieh'n,
Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Hohlen wohnt der Drachen alte Brut,
Es sturzt der Fels und uber ihn die Flut.
Kennst du ihn wohl, kennst du ihn wohl?
Dahin, dahin geht unser Weg'!
O Vater, lass uns zieh'n!

MIGNON

Knowest thou the land where the lemons bloom;
In the dark foliage the gold oranges glow;
A gentle wind wafts from the azure sky,
The myrtle grows so still, the laurel high,
Dost thou know it perchance?
Yonder! Yonder I want to go with thee, .
oh my beloved.
Knowest thou the house? On columns rests
its roof,
The hall is shining and the chamber gleams,
And marble statues stand and look at me;
What have they done, poor child, to thee?
Dost thou know it perchance?
Yonder! Yonder I want to go with thee,
o my protector
Knowest thou the mountain and its cloudy path
The mule seeks its road in the fog;
In caverns sleeps the dragon's ancient brood,
The rock is falling, and over it the torrent.
Dost thou know it perchance?
Yonder, yonder leads our road!
O father, let us go!

Evocations #1 (1966)

Harry Somers
(b. 1925)

In the dying of anything (1983) (Premiere)

Text: Brian Patten

Malcolm Forsyth
(b. 1936)

Knoxville: Summer of 1915 (1947)

Samuel Barber
(1910 - 1981)

Losing My Mind - Follies (1971)

Stephen Sondheim
(b. 1930)

Not While I'm Around - Sweeney Todd (1979)

Stephen Sondheim

Not a Day Goes By - Merrily We Roll Along (c. 1981)

Stephen Sondheim

*This concert is being recorded for broadcast by the CBC.

Technical assistance: Garth Hobden

Miss Katherine Johnson grew up in Western Canada where she sang with a church and private choir until the age of eighteen. She received her degree in piano and voice from the Royal Conservatory of Music in Toronto, which was followed by studies in Calgary, Brandon, and New York.

In the fall of 1984, at the age of 29, Miss Johnson made her operatic debut with OPERAWORKS in New York. She received rave reviews for her performance in a one-woman show of a dramatized version of three works by George Crumb, as well as Susanna in "Le Nozze di Figaro." Other performances include Donna Elvira in "Don Giovanni", soprano soloist in the Benjamin Britten "War Requiem". At the Banff Center she sang Fiodiligi in "Cosi Fan Tutte" and Mimi in "La Boheme."

Miss Johnson has been prize winner in several prestigious competitions including the Montreal International Concours and The International Contemporary Opera Competition of New York.

Department of Music

University of Alberta

presents

THE CLEVELAND DUO

VISITING ARTISTS

IN RECITAL

Convocation Hall, Old Arts Building

Friday, January 10, 1986 at 12:15 p.m.

THE CLEVELAND DUO

Carolyn Gadiel Warner, born in Winnipeg, graduated from the University of Toronto with Bachelor's and Master's degrees in piano and violin respectively. In 1972, Ms. Warner received a French government scholarship and a Canada Council grant for study at the Paris Conservatory, from which she graduated with a first prize. Ms. Warner, who performed in numerous recitals over Radio France, played concerti with the CBC Radio Festival Orchestra and the Buffalo Philharmonic Orchestra, where she was a member of the violin section for four years.

Stephen Warner, a Philadelphia native, began studying the violin at age six. After attending the Brevard Music Center, under a three-year scholarship, Mr. Warner studied at the University of Georgia and The Cleveland Institute of Music. Mr. Warner graduated from the Curtis Institute of Music in 1979, after having attended the Blossom Festival School on full scholarship for two summers.

The Cleveland Duo debuted in March, 1980, and have concertized actively in major cities throughout the United States. They have made guest appearances in Canada, England and France.

PROGRAM

Sonata in E Major for Violin and Piano, no. 6

George Frideric Handel
(1685 - 1759)

Adagio
Allegro
Largo
Allegro

Sonata for Two Violins, Op. 3, no. 5 (1730)

Jean Marie Leclair
(1697 - 1764)

Allegro ma poco
Gavotte, Andante grazioso
Presto

Sonata in D-minor for Violin and Piano,
Op. 108, no. 3 (1886-1888)

Johannes Brahms
(1833 - 1897)

Allegro
Adagio
Un poco presto e con
sentimento
Presto agitato

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university of alberta department of music

in recital

DAVID HAYMAN, clarinet

HEIDI WESSEL, horn

and

KAREN McNAUGHTON, piano

Friday, January 10, 1986 at 8:00 p.m.

Clarinet Sonata (1962). . . . . Francis Poulenc (1899-1963)
- Allegro tristement
- Romanza
- Allegro con fuoco

Etude No. 4 . . . . . Paul Jeanjean

INTERMISSION

Concerto No. 3 in E-flat Major (k.447), Op. 94. . . . . Wolfgang Amadeus Mozart (1759-1791)
- Allegro
- Larghetto
- Allegro

Morceau de Concerto . . . . . Camille Saint-Saens (1835-1921)
- Allegro moderato...
- Adagio...
- Allegro non troppo...

Trio, Op. 274 . . . . . Carl Reinecke (1824-1910)
- Allegro

convocation hall, old arts building

university of alberta department of music

in recital

LISA NELSEN, flautist

and

ALEXANDRA MUNN, pianist

Friday, January 17, 1986 at 8:00 p.m.

Hamburg Sonata in G major for Flute
and Basso continuo. . . . . Carl Philipp Emanuel Bach
(1714-1788)
Allegretto
Rondo, presto

MARK EELES, cello

Prélude et Scherzo, Op. 35 . . . . . .Henri Busser
(1872-1973)

Le Merle Noir. . . . . Oliver Messiaen
pour flûte et piano (b. 1908)

INTERMISSION

First Sonata for Flute and Piano . . . . . .Bohuslav Martinu
(1890-1959)
Allegro moderato
Adagio
Allegro poco moderato

Grand Polonaise, Op. 16. . . . . .Theobald Boehm
(1794-1881)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Nelsen.

convocation hall, old arts building

ENCOUNTERS

Saturday
January 18, 1986
Convocation Hall

The Department of Music presents

ENCOUNTERS

The Third of a Series of Four Concerts

Introduction
Dr. Christopher Lewis

Program:

Trio in E-flat for horn, violin and piano, Op. 40 (1865)
Johannes Brahms
(1833-1897)

Andante — Poco più animato
Scherzo: Allegro — Molto meno allegro
Adagio mesto
Finale: Allegro con brio

Norman Nelson (violin)
Kay McCallister (horn)
Joachim Segger (piano)

Pierrot Lunaire, Op. 21 (1912)
Arnold Schoenberg
(1874-1951)

Three-times-seven poems by Albert Giraud

Part I:
1. Mondestrunken
2. Colombine
3. Der Dandy
4. Eine Blasse Wäscherin
5. Valse de Chopin
6. Madonna
7. Der Kranke Mond

(continued)

PROGRAM NOTES

AND

TEXTS AND TRANSLATIONS

PROGRAM NOTES

TRIO IN E-FLAT FOR HORN, VIOLIN AND PIANO, OP. 40 (1865) - JOHANNES BRAHMS (1833 - 1897)

Together with the piano, the horn, which Brahms played as a young man, formed an important starting point in the development of his feeling for instrumental timbres. Brahms was thirty-two when he wrote the Horn Trio, a work which, besides including themes of the hunting type traditionally associated with the horn--and it is significant that he expressed a preference for the evocative natural horn to be used here, although the valved instrument had long been current--is pervaded by two dissimilar moods: tranquil romantic reverie, inspired by the beauty of the Black Forest where the Trio was composed, and grief at the death of his mother three months earlier. The latter finds outlet in the deeply elegiac third movement (in the course of which occurs a slow-speed anticipation of the finale's main theme) and the brooding central section of the scherzo, which otherwise is cheerfully bucolic and illustrates a favourite Brahmsian technique of lengthening figures derived from basic material. Most unusually for Brahms, the first movement is not cast in sonata form but is a mellow meditation consisting of contrasting sections, alternately in 2/4 and 9/8, within an extremely subtly organized tonal scheme. It will be observed that the piano (which the composer himself played at the first performance in December 1865) is occupied mainly with accompanimental figurations in the opening Andante and comes to the fore only with the succeeding scherzo.

(© Lionel Salter)

PIERROT LUNAIRE, OP. 21 (1912) - ARNOLD SCHOENBERG (1874 - 1951)

Beginning as a nameless "zanni"* in a white suit, the character of Pierrot moved with the Commedia dell'Arte to France where he was given his name by Molière, and his constantly changing role by the writers for the fairs of Paris. Perhaps because of his ability to be anyone and anything, Pierrot was a natural character to be assumed by individuals, who imbued him with their own personalities and abilities. Thus by the end of the nineteenth century, Pierrot was rude, egotistical, mournful, stricken with nightmares, cruel, teasing, and a master of trickery. His identification with the moon arose with the great French mime Jean-Claude Deburau, and was established forever in the symbolist poems of Paul Verlaine. In the "rondels bergamasques" by Albert Giraud, written in 1884, he is all of these things.

Dreimal Sieben Gedichte aus Albert Girauds Pierrot Lunaire was written by Arnold Schoenberg in 1912 as a commission from a retired German actress, Albertine Zehme. Mme. Zehme had a fascination with the character of Pierrot and a background in melodramatic performance, so popular at the end of the nineteenth century. A previous commission for a piano accompaniment as background to the Hartleben translations of Giraud's poems had left her dissatisfied and, on the advice of friends, she recommissioned settings of the poems from Arnold Schoenberg. The result is the closest amalgamation of the speaking voice and music ever written. Though melodrama unified the speaking voice and music, Schoenberg integrated his precisely notated inflections into the actual musical fabric of the work, both rhythmically and melodically. No inflection is left to chance, thus

*an unmasked character from the Italian Commedia dell'Arte, usually a servant

allowing the composer to govern all of the vocal gestures that communicate the vast scope of emotional colorings of which the human voice is capable.

The poems are arranged in three groups of seven poems. Section one introduces us to Pierrot as a moon-drunk poet, dandified and melancholy. Section two leads us through his nightmares when the light is obscured by gigantic black butterflies, his laughter is gone, and he is finally crucified on his poems. The third section returns him to his home in a fantastic world of brighter light. Though the poems can be interpreted many ways from naive fun to intensely black, Schoenberg, by controlling the rhythm and inflection of the reciter, allows only his own interpretation of the symbolism, and indeed admonishes the performers not to add to the music what is not there.

Pierrot Lunaire is a magical and fascinating work in many respects. Its use of devices such as canon and passacaglia, contrapuntal intricacies, motivic and non-motivic formal procedures and rhythmic associations are all notable. Though each of the twenty-one poems has repeated lines of text, the musical settings of these lines are always different. The chamber ensemble is unique in itself, being actually a quintet with three players expected to double on another instrument, yielding a large number of instrumental combinations. A different instrumental group is used in each piece. The work is one of virtuosic nature, constantly presenting the musicians with challenges. Pierrot Lunaire, in the words of Pierre Boulez, is indeed, a "musical fact that is uniquely successful" in the twentieth century.

(Elsie Hepburn)

TEXTS AND TRANSLATIONS

PIERROT LUNAIRE, OP. 21 (1912) - ARNOLD SCHOENBERG (1874 - 1951)

German text by Otto Erich Hartleben.
English translations by Ingolf Dahl and Carl Beier.

PART 1:

1. Mondestrunken / Moondrunk

Den Wein, den man mit Augen trinkt,	The wine that only eyes may drink
Giesst Nachts der Mond in Wogen nieder,	Pours from the moon in waves at nightfall
Und eine Springflut überschwemmt	And like a springflood overwhelms
Den stillen Horizont.	The still horizon rim.
Gelüste, schauerlich und süss,	Desires, shivering and sweet,
Durchschwimmen ohne Zahl die Fluten!	Are swimming without number through the flood waters!
Den Wein, den man mit Augen trinkt,	The wine that only eyes may drink
Giesst Nachts der Mond in Wogen nieder.	Pours from the moon in waves at nightfall.
Der Dichter, den die Andacht treibt,	The poet, by his ardor driven,
Berauscht sich an dem heilgen Tranke,	Grown drunken with the holy drink--
Den Himmel wendet er verzückt	To heaven he rapturously lifts
Das Haupt und taumelnd saugt und schlürft er	His head and reeling slips and swallows
Den Wein, den man mit Augen trinkt.	The wine that only eyes may drink

2. Columbine / Columbine

Des Mondlichts bleiche Blüten,
Die weissen Wunderrosen,
Blühn in den Julinächten--
O bräch ich eine nur!

Mein banges Leid zu lindern,
Such ich am dunklen Strome
Des Mondlichts bleiche Blüten,
Die weissen Wunderrosen.

Gestillt wär all mein Sehnen,
Dürst ich so märchenheimlich,
so selig leis--entblättern
Auf deine braunen Haare
Des Mondlichts bleiche Blüten!

The moonlight's palest blossoms,
The whitest wonder-roses,
Bloom in summer nightfall.
O might I break just one!

My anxious pain to soften
I seek by darkest waters--
The moonlight's palest blossoms,
The whitest wonder-roses.

Fulfilled would be my yearning
Might I, as one enchanted,
As one in sleep, unpetal
Upon your auburn tresses
The moonlight's palest blossoms.

3. Der Dandy / The Dandy

Mit einem phantastischen Lichtstrahl

Erleuchtet der Mond die krystallnen Flacons
Auf dem schwarzen, hochheiligen Waschtisch
Des schweigenden Dandys von Bergamo.

In tönender, bronzener Schale

Lacht hell die Fontäne, metallischen Klangs.
Mit einem phantastischen Lichtstrahl

Erleuchtet der Mond die krystallnen Flacons.

Pierrot mit dem wächsernen Antlitz
Steht sinnend und denkt: wie er heute sich schminkt?
Fort schiebt er das Rot und des Orients Grün
Und bemalt sein Gesicht in erhabenem Stil
Mit einem phantastischen Mondstrahl.

With lightbeams so weird and fantastic
The luminous moon lights the glistening jars
On the ebon, high-holiest washstand
Of the taciturn dandy from Bergamo.

Resounding in bronze-tinted basin
Brightly laughs the fountain with metallic ring.
With lightbeams so weird and fantastic
The luminous moon lights the glistening jars.

Pierrot, with waxen complexion,
Stands musing, and thinks: How shall I today make up?
He shoves aside rouge and the Oriental green,
And he daubs his face in most dignified style
With moonbeams so weird and fantastic.

4. Eine Blasse Wascherin / A Pale Washerwoman

Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher,
Nackte, silberweisse Arme
Streckt sie nieder in die Flut.

Durch die Lichtung schleichen Winde,

Leis bewegen sie den Strom.
Eine blasse Wäscherin
Wascht zur Nachtzeit bleiche Tücher.

Und die sanfte Magá des Himmels,
Von den Zweigen zart umschmeichelt,
Breitet auf die dunklen Wiesen

Ihre lichtgewobnen Linnen--
Eine blasse Wäscherin.

A pale washerwoman
Washes nightly pallid kerchiefs,
Naked, silverwhitest arms
Reaching downward to the waters.

Through the clearing steal the breezes
Gently stirring up the stream.
A pale washerwoman
Washes nightly pallid kerchiefs.

And the gentle Maid of Heaven,
By the branches softly fondled,
Spreads out on the darkling meadows
All her light-bewoven linen--
A pale washerwoman.

5. Valse de Chopin / A Chopin Waltz

Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken,

Also ruht auf diesen Tönen
Ein vernichtungssüchtger Reiz.

Wilder Luft Accorde stören
Der Verzweiflung eisgen Traum--
Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken.

Heis und jauchzend, süss und schmachtend,
Melancholisch düstrer Walzer,
Kommst mir nimmer aus den Sinnen!
Haftest mir an den Gedanken,
Wie ein blasser Tropfen Bluts!

As a faint red drop of blood
Stains the pale lips of one stricken,
So there sleeps within these tones.
A morbid, soul-infecting lure.

Chords of savage lust disrupt
The icy dream of bleak despair--
As a faint red drop of blood
Stains the pale lips of one stricken.

Warm and joyous, sweet and yearning,
Melancholy-somber waltzes
Haunt me ever through my senses,
Cling in my imagination
As a faint red drop of blood.

6. Madonna / Madonna

Steig, O Mutter aller Schmerzen,
Auf den Altar meiner Verse!
Blut aus deinen magren Brüsten

Hat des Schwertes Wut vergossen;

Deine ewig frischen Wunden
Gleichen Augen, rot und offen.
Steig, o Mutter aller Schmerzen,
Auf den Altar meiner Verse!

In den abgezehrten Händen
Hältst du deines Sohnes Leiche,
Ihn zu zeigen aller Menschheit--
Doch der Blick der Menschen meidet

Dich, o Mutter aller Schmerzen!

Rise, O Mother of All Sorrows,
On the altar of my verses!
Blood from your poor, shrunken breasts
By the sword's cold rage was spilled.

Your deep wounds forever open
Seem like eyes, so red and staring.
Rise, O Mother of All Sorrows,
On the altar of my verses.

In your thin and wasted arms
You hold up your Son's broken body
To reveal it to all mankind--
Yet the eyes of men avoid your grief,
O Mother of All Sorrows.

7. Der Kranke Mond / The Sick Moon

Du nächtig todeskranker Mond
Dort auf des Himmels schwarzem Pfühl,
Dein Blick, so fiebernd übergross,
Bannt mich wie fremde Melodie.

An unstillbarem Liebesleid
Stirbst du, an Sehnsucht, tief erstickt,

Du nächtig todeskranker Mond
Dort auf des Himmels schwarzem Pfühl.

Den Liebsten, der im Sinnenrausch
Gedankenlos zur Liebsten geht,
Belustigt deiner Strahlen Spiel--
Dein blieches, qualgebornes Blut,
Du nächtig todeskranker Mond.

You somber, deathly-stricken moon,
There on the heaven's darkest couch,
Your gaze, so feverishly swollen,
Charms me like a strange enchanted air.

Of insatiable love-pangs
You die, die, by yearning overwhelmed,
You somber, deathly-stricken moon,
There on the heaven's darkest couch.

The lover who, with rapturous heart,
Without a care to his mistress goes
Is happy in your play of light,
In your pale and tormented blood,
You somber, deathly-stricken moon.

PART II:

8. Nacht / Night

Finstre, schwarze Riesenfelter
Töteten der Sonne Glanz.
Ein geschlossnes Zauberbuch,
Ruht der Horizont--verschwiegen.

Somber, shadowy, giant mothwings
Killed the splendid shine of sun.
An unopened magic-book,
The dark horizon lies--in silence.

Aus dem Qualm verlorner Tiefen
Steigt ein Duft, Erinnrung mordend!
Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.

The dank fumes of lower darkness
Give off vapor--stifling memory!
Somber, shadowy, giant mothwings
Killed the splendid shine of sun.

Und vom Himmel erdenwarts
Senken sich mit schweren Schwingen

Unsichtbar die Ungetüme
Auf die Menschenherzen nieder . . .

Finstre, schwarze Riesenfalter.

And from heaven down to earth
Sink, with heavy, swinging motion.
Monsters huge, an unseen terror
On all mankind's hearts now falling--
Somber, shadowy, giant mothwings.

9. Gebet an Pierrot / Prayer to Pierrot

Pierrot! Mein Lachen
Hab ich verlernt!
Das Bild des Glanzes
Zerfloss--Zerfloss!

Pierrot! My laughter
I have forgot!
The image of splendor
Dissolved, dissolved.

Schwarz weht die Flagge
Mir nun vom Mast.
Pierrot! Mein Lachen
Hab ich verlernt!

Black waves my banner
Now from my mast.
Pierrot! My laughter
I have forgot!

O gieb mir wieder,
Rossarzt der Seele,
Schneemann der Lyrik,
Durchlaucht vom Monde,
Pierrot--mein Lachen!

O give me once more,
Horse-doctor of souls,
Snowman of lyrics,
Moon's maharajah,
Pierrot--my laughter!

10. Raub / Theft

Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes,
Schlummern in den Totenschreinen,
Drunten in den Grabgewölben.

Nachts, mit seinen Zechkumpanen,
Steigt Pierrot hinab--zu rauben
Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes.

Doch da--sträuben sich die Haare,

Bleiche Furcht bannt sie am Platze:
Durch die Finsterniss--wie Augen'--

Stieren aus den Totenschreinen
Rote, fürstliche Rubine.

Princely, luminous red rubies,
Bloody drops of ancient glory,
Slumber in the dead men's coffins
Below, in the catacombs.

Nights, with his boon companions,
Pierrot creeps down to plunder
Princely, luminous red rubies,
Bloody drops of ancient glory.

But look--their hair stands straight up,
Pale with fright they stand rooted;
Through the fearsome gloom--like eyeballs
Staring from the dead men's coffins,
Princely, luminous red rubies.

11. Rote Messe / Red Mass

Zu grausem Abendmahle,
Beim Blendeglanz des Goldes,
Beim Flackerschein der Kerzen,
Naht dem Altar--Pierrot!

Die Hand, die gottgeweihte,
Zerreisst die Priesterkleider
Zu grausem Abendmahle,
Beim Blendeglanz des Goldes.

Mit segnender Geberde

Ziegt er den bangen Seelen

Die triefend rote Hostie:
Sein Herz--in blutgen Fingern--
Zu grausem Abendmahle!

For evil's dread communion
In blinding golden glitter,
In candleshine-and-shudder,
Mounts the altar--Pierrot!

His hand, the consecrated,
Tears off the priestly vestments
For evil's dread communion
In blinding glitter.

With sign-of-cross and blessing gestures
He shows to trembling, trembling souls
The Host all red and dripping:
His heart--in bloody fingers--
For evil's dread communion.

12. Galgenlied / Gallows Song

Die dürre Dirne
Mit langem Halse
Wird seine letzte
Geliebte sein.

In seinem Hirne
Steckt wie ein Nagel
Die dürre Dirne
Mit langem Halse.

Schlank wie die Pinie,
Am Hals ein Zöpfchen--
Wollüstig wird sie
Den Schelm umhalsen,
Die dürre Dirne!

The haggard harlot
With scrawny neck
Will be the last
Of his mistresses.

In his brain there
Sticks like a sharp nail
The haggard harlot
With scrawny neck.

Thin as a pine tree,
With hanging pigtail,
Lustily she will
Embrace the rascal,
The haggard harlot!

13. Enthauptung / Beheading

Der Mond, ein blankes Türkenschwert
Auf einem schwarzen Seidenkissen,
Gespenstisch gross--draüt er hinab

Durch schmerzensdunkle Nacht.

Pierrot irrt ohne Rast umher
Und starrt empor in Todesängsten

Zum Mond, dem blanken Türkenschwert

Auf einem schwarzen Seidenkissen.

Es schlottern unter ihm die Knie,
Ohnmächtig bricht er jäh zusammen.
Er wähnt: es sause strasend schon
Auf seinen Sünderhals hernieder

Der Mond, das blanke Türkenschwert.

The moon, glistening scimitar
Set on a black and silken cushion.
Unearthly huge, it threatens downward
Through sorrow-stricken night.

Pierrot wanders so restlessly,
Lifts up his eyes in deathly fright
To the moon, a glistening scimitar
Set on a black and silken cushion.

His knees are shaking with fright
Fainting, he suddenly collapses.
He thinks that on his sinful neck
Comes whistling down with brutal force
The moon, the glistening scimitar.

14. Die Kreuze / The Crosses

Heilge Kreuze sind die Verse,
Dran die Dichter stumm verbluten,
Blindgeschlagen von der Geier
Flatterndem Gespensterschwarme!

In den Leibern schwelgten Schwerter,
Prunkend in des Blutes Scharlach!
Heilge Kreuze sind die Verse,
Dran die Dichter stumm verbluten.

Tot das Haupt--estarrt die Locken--
Fern verweht der Larm des Pöbels.
Langsam sinkt die Sonne nieder,
Eine rote Königskrone--
Heilge Kreuze sind die Verse!

Holy crosses are the verses
On which poets, mute, are bleeding,
Blindly beaten by the vultures,
Fluttering swarms of ghostly phantoms.

In their bodies daggers revelled,
Blazoned in the blood of scarlet!
Holy crosses are the verses
On which poets, mute, are bleeding.

Reft of life--the locks rigid--
Lo, the rabble's noise is fading.
Slowly sinks the sun in glory,
Like a crimson Emperor's crown.
Holy crosses are the verses

PART III:

15. Heimweh / Homesickness

Lieblich klagend--ein krisstallnes Seufzen
Aus Italiens alter Pantomime,
Klingts heruber: wie Pierrot so bölzern,
So modern sentimental geworden.

Und es tönt durch seines Herzens Wüste,
Tönt gedämpft durch alle Sinne wieder,
Lieblich klagend--ein kristallnes Seufzen
Aus Italiens alter Pantomime.

Da vergisst Pierrot die Trauermienen!
Durch den bleichen Feuerschein des Mondes,
Durch des Lichtmeers Fluten--schweift die Sehnsucht
Kühn hinauf, empor zum Heimathimmel
Lieblich klagend--ein krystallnes Seufzen!

Sweetly plaintive--a crystal sighing
From the old Italian pantomime
Rings across time: how Pierrot's grown awkward
In such sentimental modern fashion!

And it sounds through the wastes of his heart
Echoes softly through his senses also,
Sweetly plaintive--a crystal sighing
From the old Italian pantomime.

Now Pierrot forgets his somber mien.
Through the silvery fireglow of moonlight
Through the flooding waves of light, his yearning
Soars on high to native skies so distant-
Sweetly plaintive--a crystal sighing.

16. Gemeinheit! / Vulgarity

In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzetert,
Bohrt Pierrot mit Heuchlermienen,

Zärtlich--einen Schädelbohrer!

Into the bald pate of Cassander,
Who rends the air with screaming,
Blithe Pierrot, affecting airs so kind

And tender--bores with a skull drill!

Darauf stopft er mit dem Daumen
Seinen echten türkschen Taback
In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzetert!

Then he plugs with his big thumb
His own genuine Turkish tobacco
Into the bald pate of Cassander,
Who rends the air with screaming.

Dann dreht er ein Rohr von Weichsel
Hinten in die glatte Glatze
Und behäbig schmaucht und pafft er
Seinen echten turkschen Taback
Aus dem blanken Kopf Cassanders!

Then screwing his cherry pipestem
Deep into the polished baldpate,
Quite at ease he puffs and draws
His own genuine Turkish tobacco
Out of the bald pate of Cassander!

17. Parodie / Parody

Stricknadeln, blank und blinkend,
In ihrem grauen Haar,
Sitzt die Duenna murmelnd,
Im roten Röckchen da.

Steel needles, twinkling brightly,
Stuck in her graying hair,
Sits the duenna, murmuring,
In her knee-length scarlet skirt.

Sie wartet in der Laube,
Sie liebt Pierrot mit Schmerzen,

Stricknadeln, blank und blinkend,
In ihrem grauen Haar.

She's waiting in the arbor,
She loves Pierrot with aching heart--
Steel needles, twinkling brightly,
Stuck in her graying hair.

Da plötzlich--horch!--ein Wispern!
Ein Windhauch kichert leise:
Der Mond, der böse Spötter,
Äfft nach mit seinen Strahlen--
Stricknadeln, blink und blank.

But suddenly--hark--a whisper!
A windpuff titters softly;
The moon, the cruel mocker,
Is aping with its bright rays
Steel needles' wink and blink.

18. Der Mondfleck / The Moonspot

Einen weissen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes,
So spaziert Pierrot im lauen Abend,
Aufzusuchen Gluck und Abenteuer.

Plötzlich stört ihn was an seinem Anzug,
Er beschaut sich rings und findet richtig--
Einen weissen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes.

Warte! denkt er: das ist so ein Gipsfleck!
Wischt und wischt, doch--bringt ihn nicht herunter!
Und so geht er, giftgeschwollen, weiter,
Reibt und reibt bis an den frühen Morgen--
Einen weissen Fleck des hellen Mondes.

With a spot of white, of shining moonlight,
On the collar of his jet-black jacket,
So Pierrot goes walking in the evening,
Out to seek some joy and high adventure.

Suddenly, in his dress something disturbs him.
He examines it--and yes, he finds there
A spot of white, of shining moonlight,
On the collar of his jet-black jacket.

Hang it, he thinks; another spot of whitewash!
Whisks and whisks, yet he cannot remove it.
So he goes on, full of spleen and fury,
Rubs and rubs until the early morning
A spot of white, of shining moonlight.

19. Serenade / Serenade

Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche,
Wie der Storch auf einem Beine,
Knipst er trub ein Pizzicato.

Plötzlich naht Cassander--wütend
Ob des nächtgen Virtuosen--
Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche.

Von sich wirft er jetzt die Bratsche:
Mit der delikaten Linken
Fasst den Kahlkopf er am Kragen--
Träumend spielt er auf der Glatze
Mit groteskem Riesenbogen.

With a bow grotesque and monstrous,
Pierrot scrapes away at his viola;
Like a stork on only one leg,
Sadly plucks a pizzicato.

Pop, out comes Cassander,
Raging at the nightly virtuoso--
With a bow grotesque and monstrous,
Pierrot scrapes away at his viola.

Now he throws down his viola:
With his delicate left hand
He grabs the baldpate by the collar--
Dreamily plays upon his tonsure
With a bow grotesque and monstrous.

20. Heimfahrt / Homeward Bound

Der Mondstrahl ist das Ruder,
Seerose dient als Boot:
Drauf fährt Pierrot den Süden
Mit gutem Reisewind.

Der Strom summt tiefe Skalen
Und wiegt den leichten Kahn.
Der Mondstrahl ist das Ruder,
Seerose dient als Boot.

Nach Bergamo, zur Heimat,
Kahrt nun Pierrot zuruck,
Schwach dämmert schon im Osten
Der grüne Horizont.
--Der Mondstrahl ist das Ruder.

A moonbeam for the rudder,
Water lily for a boat,
So Pierrot travels southward
With fresh prevailing wind.

The stream hums deep cadenzas
And rocks the little skiff;
A moonbeam for the rudder,
Water lily for a boat.

To Bergamo, the homeland,
Now Pierrot returns;
Faint glows the green horizon
With dawning in the east--
A moonbeam for the rudder.

21. O Alter Duft / O Fragrance Old

O alter Duft aus Märchenzeit,
Berauschest wieder meine Sinne!
Ein närrisch Heer von Schelmerein
Durchschwirrt die leichte Luft.

Ein gluckhaft Wünschen macht mich frob
Nach Freuden, die ich lang verachtet;
O alter Duft aus Märchenzeit,
Berauschest wieder mich!

All meinen unmut gab ich preis,
Aus meinem sonnumrahmten Fenster

Beschau ich frei die liebe Welt
Und träum hinaus in selge Weiten . . .

O alter Duft--aus Märchenzeit!

O fragrance old from days of yore
Once more you intoxicate my sense
A prankish troop of rogueries
Is swirling through buoyant air.

A cheerful longing makes me hope
For joys which I had long despise
O fragrance old from days of yore
Once more you intoxicate me.

I have abandoned all my gloom
And from my window framed in sunlight
I freely gaze on the dear world
And dream beyond in boundless transport--
O fragrance old--from days of yor

PROGRAM NOTES

SONATA FOR TWO PIANOS AND PERCUSSION, OP. 110 (1937) - BÉLA BARTÓK (1881 - 1945)

Commissioned by the Swiss conductor, Paul Sacher, on behalf of the Basel section of the International Society for Contemporary Music, this "Quartet for two pianists and two percussionists" ranges among Bartók's most profound and mature ensemble works, comparable only to his other two famous "Basel"-works--the Music for Strings, Percussion and Celeste, and the Divertimento for String Orchestra. Although deeply grounded in the archaic musical heritage of East European peasant cultures, Bartók always was the ingenious visionary who transformed those impulses received through his folk music research into "art music", thereby creating a musical language that projected far beyond his time. Even today we stand in awe before the structural and harmonic complexities of the towering first movement of this sonata. Never before has a composer exploited such a wide array of percussion instruments with such finesse and refinement. In addition to the two pianos, the score calls for three timpani, xylophone, side drum with snares, side drum without snares, cymbal suspended, pair of cymbals, bass drum and tam-tam. Since Bartók perceived the piano essentially as a percussive instrument, it is no surprise that he was intrigued by the idea of combining its sound propensities with the rich sonorities inherent to those percussion instruments he used.

The result in form of this Sonata is overwhelming. The dominating first movement, which is as long as the

two others combined, follows in essence the concept of the sonata movement form. However, the most striking features are

a) a formal concept that is based on the proportions of the "Golden Division" creating a kind of "architecture in time";

b) a harmonic language--easily recognized as "Bartókian" today--which is based to a large extent on the Fibonacci-Series, a mathematical manifestation of the Golden Division, expressed in proportions of whole numbers;

c) a highly complex rhythmical structure, so difficult to realize, that at first this was considered hardly possible to play;

c) a masterly contrapuntal texture, which includes many "learned devices" like inversions, old forms like the canon, or compact imitative treatment of small motives.

All this seems to serve a tremendous emotional pulse sometimes emerging with cataclysmic power.

The other two movements are much more relaxed. They employ the percussion instruments in a more solistic way, thereby allowing for a maximum display of individual sonorities. In the slow movement, Bartók uses a number

SONATA FOR TWO PIANOS AND PERCUSSION, OP. 110 (1937) - BÉLA BARTÓK (1881 - 1945) continued

of characteristic sound effects, like the glissando and the tone cluster, that complement the inherent qualities of the percussion instruments. The tonal centres of the beautifully melancholic theme are again designed according to Bartók's expanded harmonic scheme, which the famous Hungarian theoretician, Ernö Lendvai, called "Bartok's Axis System", which can be described as a harmonic twelve-tone concept that never leaves the firm grounds of tonality.

The last movement is essentially a joyful play with important motives derived from the original diatonic theme as stated by the xylophone in the very beginning. Here we again find strict motivic work combined with strong contrapuntal elements. In many ways, Bartok's compositional procedures are like those of Beethoven. In contemplating this fact and comparing the last string quartets by Beethoven with the first string quartet by Bartok, for example, one could be tempted to say that Bartok continued where Beethoven left off, as if the wonderfully magical realm of Romanticism in music had never existed.

(Helmut Brauss)

Pierrot Lunaire, Op. 21 (1912) continued

Part II:
8. Nacht
9. Gebet an Pierrot
10. Raub
11. Rote Messe
12. Galgenlied
13. Enthauptung
14. Die Kreuze

Part III:
15. Heimweh
16. Gemeinheit!
17. Parodie
18. Der Mondfleck
19. Serenade
20. Heimfahrt
21. O alter Duft

Elsie Hepburn (sprechstimme)
Norman Nelson (violin and viola)
Colin Ryan (violoncello)
Kerry Rittich (flute and piccolo)
John Mahon (clarinet and bass clarinet)
Joachim Segger (piano)
Malcolm Forsyth (conductor)

Intermission

Sonata for two pianos and percussion, Op. 110 (1937)
Béla Bartók
(1881-1945)

Assai lento — Allegro molto
Lento ma non troppo
Allegro non troppo

Helmut Brauss and Elizabeth Laich (pianos)
Barry Nemish and Brian Jones (percussion)

The Department of Music gratefully acknowledges the donations of time and talent by staff, students, and friends without which the Encounters series would not be possible.

The next program in the Encounters series will take place on Sunday, March 2 at 8:00 p.m. in Convocation Hall featuring works by Janáček, Forsyth, Scriabin and Britten.

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ROBERT MAST, baritone

and

DONALEE INGLIS, pianist

Tuesday, January 21, 1986 at 8:00 p.m.

L'udir talvolta. . . . . Ottorino Respighi
Ma come potrei . . . . . (1879-1936)
Bella porta di rubini. . . . . .
Canzone (nell'opera comica Re Enzo). . . . . .

Biblical Songs, Op. 99 (1894). . . . . .Antonin Dvořák
5. Herr, mein Gott, ich sing ein neues Lied (1841-1904)
3. Gott, o höre
6. Gott, erhör' mit Langmut
4. Gott der Herr ist Hirte mir
10. Singt, singet Gott, dem Herren

Folk Songs From Eastern Canada (1971). . . . . arr. by Keith Bissell
The Gypsy Daisy (b. 1912)
The Lady Gay
Old Grandma
The Star of Belle Isle
The Old "Mayflower"

Negro Folk Songs (copyright 1930). . . . . .arr. by Lawrence Brown
Who's been here? (1893-1972)
Hear de lam's a-cryin'
Didn't my Lord deliver Daniel?
Dere's a man goin' roun' takin' names
Goin' to ride up in de chariot

INTERMISSION

L'Horizon Chimérique, Op. 118 (1921-1922). . . . . Gabriel Fauré
La mer est infinie (1845-1924)
Je me suis embarqué
Diane, Séléné
Vaisseaux, nous vous aurons aimés

5 Mystical Songs (1911). . . . . .Ralph Vaughan Williams
Easter (1872-1958)
I Got Me Flowers
Love Bade Me Welcome
The Call
Antiphon

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Mast.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DARLENE SCHUBERT, soprano

assisted by

ELAINE DUNBAR, piano

and

MICHAEL KRYVENCHUK, trombone

assisted by

ELIZABETH LIETZ, piano

Wednesday, January 22, 1986 at 8:00 p.m.

Abendemfindung, K. 523 (1789). . . . . .Wolfgang Amadeus Mozart (1756-1791)

Die Ihr Schwebet (No. 4 from "Spanisches Liederbuch"). . . . . .Hugo Wolf (1860-1903)

Der Arme Peter I, II, III, Op. 53, No. 3 (1840). . . . . .Robert Schumann (1810-1856)

Der Musensohn, D. 764 (1828) . . . . . Franz Schubert (1797-1828)

From Le Nozze di Figaro, K. 492 (1786) . . . . . .Wolfgang Amadeus Mozart
Aria: Un Moto di Gioja
Aria: Deh vieni, Non tardar
Duet: Aprite, Presto Aprite ("Unlock the Door and Hurry")
NANCY ZEMRAU, soprano

Ouvre ton coeur. . . . . .Georges Bizet (1838-1835)

Piu nel Dubbio (Parla-Walzer). . . . . Luigi Arditi (1822-1903)

INTERMISSION

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

Sonata No. 5 (1733). . . . . .John Ernest Galliard
(1678-1749)

Adagio
Allegro e staccato
Alla Siciliana
Allegro assai

Recitative and Prayer (1840) . . . . . .Hector Berlioz
(1803-1869)

(2nd movement of Grand Symphony for Band, Opus 15)

Adagio non tanto
Andantino
Andantino, Poco e sostenuto

Toccata. . . . . Edmund Haines
(b. 1914)

THE SHADES OF BRASS QUARTET
Tina Ross, trumpet
Patricia Dray, trumpet
Rod Densmore, trombone
Michael Kryvenchuk, trombone

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

presents

DIANE NELSEN, SOPRANO

RONALD NELSEN, BARITONE

ALEXANDRA MUNN, PIANIST

Convocation Hall, Old Arts Building
Thursday, 23 January 1986 at 8 p.m.

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Ständchen, Op. 106, No. 1	Johannes Brahms
Der Tod das ist die kühle Nacht, Op. 96, No. 1	(1833 - 1897)
Sonntag, Op. 47, No. 3	
Von ewiger Liebe, Op. 43, No. 1	
Wie Melodien zieht es mir, Op. 105, No. 1	
Botschaft, Op. 47, No. 1	
Songs of the Night	Benjamin Lees
O Shade of Evening	(b. 1924)
A Star Fell in Flames	
The Enemies	
A Whisper of Rain	
Fall to the Night Wind	
On Eastern Hills	
From Carousel (Oscar Hammerstein II)	Richard Rogers
Soliloquy of Bill Bigalow	(1891 - 1979)

* * * * * * *
INTERMISSION
* * * * * * *

From Madama Butterfly	Giacomo Puccini
Un bel di vedremo	(1858 - 1924)
Tu? Piccolo Iddio	
Songs of Travel, Op. Posthumous	Ralph Vaughan Williams
The Vagabond	(1872 - 1958)
Let Beauty Awake	
The Roadside Fire	
Youth and Love	
In Dreams	
The Infinite Shining Heavens	
Whither must I wander	
Bright is the Ring of Words	
I have trod the upward and the downward slope	
Romance	Claude Debussy
Les Cloches	(1862 - 1918)
Mandoline	
C'est l'extase langoureuse	
Les filles de Cadix	Leo Delibes
	(1836 - 1891)
From The New Moon	Sigmund Romberg
One Kiss	(1887 - 1951)

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

MARIA THOMPSON, pianist

Saturday, January 25, 1986 at 8:00 p.m.

Six Preludes (1946-7). . . . . Violet Archer (b. 1913)
- Allegretto
- Andantino tranquillo
- Lento - come elegia
- Broad - in declamatory style
- Slowly - in sad meditation
- Allegro appassionato

Sonata in A Major, Op. 101 (1816). . . . . .Ludwig van Beethoven (1770-1827)
- Etwas lebhaft und mit der innigsten Empfindung
- Lebhaft Marschmässig
- Langsam und sehnsuchtvoll; Zeitmass der esten Stückes; Geschwinde, doch nicht zu ser, und mit Entschlossenheit

INTERMISSION

Paganini Etude No. 6 in A Minor (1851) . . . . . Franz Liszt (1811-1886)

Etude in C Sharp Minor, Op. 25, No. 7 (1837) . . . . . Frédéric Chopin (1810-1849)

Scherzo in E Major, Op. 54 (1842). . . . . .

Gaspard de la Nuit (1908). . . . . Maurice Ravel (1875-1937)
- Ondine
- Le Gibet
- Scarbo

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Thompson.

Convocation Hall, Old Arts Building

The Department of Music

of the

University of Alberta

presents the

SYMPHONIC WIND ENSEMBLE

DR. FORDYCE PIER, CONDUCTOR

with

CAROL PFEIFFER, PIANO SOLOIST

Convocation Hall, Old Arts Building

Sunday, January 26, 1986 at 8:00 p.m.

PROGRAM

Bacchus on blue ridge (1983) — Joseph Horovitz (b. 1926)

I. Moderato
II. Blues
III. Vivo

Introduction and Capriccio (1966) — John Barnes Chance (1932 - 1972)

Carol Pfeiffer, piano soloist

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INTERMISSION

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October Mountain, Op. 135 (1957) — Alan Hovhaness (b. 1911)

Percussion ensemble,
directed by Brian Jones
Bruce Anderson, Bob Burke, Darryl Dewalt,
Pennie Hoffman, Rod Kirkpatrick, Geoff Whittall

Symphony No. 3 (1966) — Vittorio Giannini (1903 - 1966)

I. Allegro energico
II. Adagio
III. Allegretto
IV. Allegro con brio

THE SYMPHONIC WIND ENSEMBLE 1985-1986

Piccolo
Sonya Schrum

Flute
Marianne Ward
Kirsten Blodgett

Oboe
Joanne Mulesa

Bassoon
Ivan Wong

E-flat Clarinet
Marlee Palahnuk

Clarinet
David Hayman
Donald Lee
Jennifer Tarver
Marlee Palahnuk
Heather Jones

Alto Clarinet
Karen Sloan

Bass Clarinet
Theresa Mah

Contra-bass Clarinet
Donald Lee

Alto Saxophone
Roxanne Zahara
Colleen Irwin

Tenor Saxophone
Stefan Eser

Baritone Saxophone
James Lerner

Trumpet
Allan Gilliland
Todd Braye
Wayne Prokopiw
Tina Ross
Patricia Dray
Gary Smith

Horn
Laszlo Klein
Mark Patsula
Susan Klein
Chris Gongos

Trombone
Rod Densmore
Mike Kryvenchuk
Mark Puffer

Bass Trombone
Todd Strynadka

Baritone
Lillian More

Tuba
Len Swanson

Percussion
Bruce Anderson
Bob Burke
Darryl Dewalt
Bruce Hoag
Rod Kirkpatrick
Geoff Whittall

Publicity Manager
Karen Sloan

Concert Manager
Wayne Prokopiw

Social Convenor
Bruce Hoag

university of alberta department of music

in recital

ROXANNE ZAHARA, saxophone

assisted by

KAREN McNAUGHTON, pianist

Wednesday, January 29, 1986 at 5:00 p.m.

Sonata No. 1 for Soprano Saxophone,
Op. 1 (1954, rev. 1971). . . . . Alain Bonnard
(b. 1939)
Andante moderato - Allegro
Recitativo - Scherzo

Concerto (1966) . . . . . Walter S. Hartley
(b. 1927)
Adagio - Allegro molto feroce - Adagio
Andante
Allegro scherzando

INTERMISSION

Rapsodie (1904) . . . . . .Claude Debussy
(1862-1918)

Sarabande and Gigue (1979). . . . . Fisher Tull
(b. 1934)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Zahara.

convocation hall, old arts building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ART SONG

Thursday, February 13, 1986 at 5:00 p.m.

Program

Schlagende Herzen, Op. 29, No. 2. . . . . Richard Strauss
Allerseelen, Op. 10, No. 8. . . . . (1864-1949)

Sandra Babbel, soprano
Kevin Biegel, pianist

Nell, Op. 18, No. 1 . . . . . .Gabriel Fauré
Lydia . . . . . (1845-1924)
Sylvie. . . . . .

Saunders Whiting, tenor
Carmen Corbett, pianist

From Hermit Songs, Op. 29 . . . . . .Samuel Barber
(1910-1981)
At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea Snatch
Promiscuity
The Monk and His Cat

Nancy Zemrau, soprano
Helen Stuart, pianist

Geheimnes, Op. 14, No. 2. . . . . Franz Schubert
Die Forelle, Op. 32 . . . . . (1797-1828)

Saunders Whiting, tenor
Kevin Biegel, pianist

All mein Gedanken, Op. 10, No. 8. . . . . .Richard Strauss
Befreit, Op. 39, No. 4. . . . . .

Sandra Babbel, soprano
Helen Stuart, pianist

Zigeunerlieder, Op. 103 . . . . . .Johannes Brahms
(1833-1897)

Jane Hartling, soprano
Corinne Cherry, pianist

Convocation Hall, Old Arts Building

A CONCERT OF MADRIGALS AND CHAMBER MUSIC

presented by the

Department of Music
University of Alberta

IN HONOUR OF

THE CONFERENCE ON FINE ARTS EDUCATION

February 14, 1986, 5:15 p.m.
Convocation Hall, Old Arts Building

PROGRAM

Fanfare in Foyer

Thule, the Period of Cosmography (1600) — Thomas Weelkes (1576-1623)

Alas, what hope of speeding (1598) — John Wilbye (1574-1638)

Dashing away with the smoothing iron — John Rutter (b. 1945)

The University of Alberta
Madrigal Singers
Leonard Ratzlaff, conductor

Trio Op. 80 (1847) — Robert Schumann (1810-1856)
Sehr lebhaft

Brandon Konoval, piano
Joan Saber, violin
Anne Scott, violoncello

From Schottische Lieder — Ludwig van Beethoven (1770-1827)

The Soldier
O might I but my Patrick Love!
Charlie is my darling

Laurier Fagnan, bass-baritone
Nancy Zemrau, soprano
Jane Hartling, soprano
Maria Thompson, piano
Anne Kenway, violin
Ian Woodman, violoncello

The Melancholy Clown (c. 1977) — Malcolm Forsyth (b. 1936)

Lisa Nelsen, flute
Sherri Goethe, bassoon
David Hayman, clarinet

* * *

The following students are acknowledged with thanks for the pre-concert brass performance:

Allan Gilliland and
Wayne Prokopiw, trumpets;
Laszlo Klein, horn;
Colin Haydu and
Todd Strynadka, trombones

university of alberta department of music

in recital

JOANNE MULESA, oboe
MARC PATSULA, horn
DONALEE INGLIS, piano

Tuesday, February 18, 1986 at 5:00 p.m.

Concert Rondo, K. 371 (1781). . . . . .Wolfgang Amadeus Mozart (1756-1791)

Sonate Pour Hautbois, Op. 166 (1921). . . . . .Camille Saint-Säens (1835-1921)
- Andantino
- Allegretto
- Molto Allegro

INTERMISSION

Trio für Klavier, Oboe and Horn, Op. 188 (1887) . . . . . .Carl Reinecke (1824-1910)
- Allegro moderato
- Scherzo
- Adagio
- Finale - Allegro ma non troppo

convocation hall, old arts building

university of alberta department of music

in recital

KATHLEEN NEUDORF, soprano

and

JANE O'DEA, piano

Sunday, February 23, 1986 at 8:00 p.m.

From Cantata: Ich hab in Gottes Herz und
Sin, BWV 92 (1725). . . . . .Johann Sebastian Bach
Meinem Hirten bleib ich treu (1685-1750)
From Cantata: Jesu nun sei gepreiset, BWV 41 (1725) . . . . . .
Lass uns, o hochster Gott

Ridente la calma (1772). . . . . .Wolfgang Amadeus Mozart
Das Veilchen (1785). . . . . (1756-1791)
Als Luise die Briefe ihres ungetreuen
Liebhabers verbrannte (1787). . . . . .
Warnung (1783) . . . . . .

PAUSE

Together and Apart (1978). . . . . .Violet Archer
Hang on Darling (b. 1913)
L's and S's
I love my love in absentia
Trial Bed
These songs are dedicated to the memory of Patricia Elliott.

PAUSE

Five Greek Folk Songs (1904-06). . . . . .Maurice Ravel
Chanson de la Mariée (1875-1937)
Là-bas, vers l'église
Quel galant m'est comparable
Chanson des cucilleuse de lentisque
Tout gai!

Irish Folk Songs
I will walk with my love. . . . . .County Dublin
She moved thro' the fair. . . . . County Donegal
A Ballynure Ballad. . . . . County Atrim
Londonderry Air . . . . . County Derry

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Neudorf.

Special thanks to: Harold Wiens, Jackie Dandeneau and Leah Flater.

convocation hall, old arts building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

SUSAN KLEIN, horn

assisted by

BINAIFER KAPADIA, piano

Monday, February 24, 1986 at 5:00 p.m.

Partita for Solo Horn, Op. 6 (1964). . . . . David Lyon (b. 1938)
- Hornpipe
- Waltz
- Finale

Grand Trio No. 3 for Three Horns . . . . . Louis François Dauprat (1781-1868)
- Finale

Laszlo Klein and Kay McCallister (Faculty), horns

Three Shanties for Wind Quintet, Op. 4 (1943). . . . . Malcolm Arnold (b. 1921)

Lisa Nelsen, flute
Joanne Mulesa, oboe
David Hayman, clarinet
Sherri Goethe, bassoon

INTERMISSION

Concerto in E-flat Major . . . . . .Antonio Rosetti (1750-1792)
- Allegro moderato
- Andante
- Allegro non troppo

Frippery No. 17, Vol. 5. . . . . Lowell E. Shaw

Laszlo Klein, Chris Gongos and Kay McCallister (Faculty), horns

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Klein.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

CAROL DYCK, soprano

assisted by

LORETTA DUECK, piano harpsichord, organ

Saturday, March 1, 1986 at 8:00 p.m.

Mary's Song (1985) . . . . . .Carol Dyck
Shalom (1985). . . . . .

Barbara Morris, cello

The Hermit Songs (Settings of anonymous texts by Irish monks of the eighth to thirteenth centuries) (1953) . . . . . Samuel Barber (1910-1981)

- At Saint Patrick's Purgatory
- St. Ita's Vision
- The Heavenly Banquet
- The Crucifixion
- Sea-Snatch
- Promiscuity
- The Monk and His Cat
- The Praises of God

INTERMISSION (10 min.)

Cantata Pastorale Per La Nativita di Nostro Signore Gesu Cristo (1716) . . . . . .Alessandro Scarlatti (1660-1725)

Norman Nelson (Faculty) and Anne Kenway, violins
Michael Bowie (Faculty), viola
Barbara Morris, cello

INTERMISSION (5 min.)

Jauchzet Gott in Allen Landen, Cantata No. 51 (1730) . . . . . Johann Sebastian Bach (1685-1725)

Dawn Hage, trumpet
Norman Nelson (Faculty) and Anne Kenway, violins
Michael Bowie (Faculty), viola
Barbara Morris, cello

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Dyck.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

SHERRI GOETHE, saxophone

assisted by

JUDY LOWREY, piano

and

JACK WILSON, saxophone

Monday, March 3, 1986 at 8:00 p.m.

Sonata. . . . . .Giovanni Benedetto Platti (c. 1700-1763)
- Grave
- Allegro
- Adagio
- Allegro molto

Concertino da Camera (1935) . . . . . .Jacques Ibert (1890-1962)
- Allegro con moto
- Larghetto - Animato molto

INTERMISSION

Sonata (1984) . . . . . William Albright (b. 1944)
- II La Follia Nuova: a lament for George Cacioppo

Sonatine (1948) . . . . . .Claude Pascal (b. 1921)
- A l'aise - Lent - Vif

Saxsounds III (Diminishing Returns) (1975) . . . . . .Steve Galante

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Goethe.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

MARTIN BERGER, violin

Saturday, March 8, 1986 at 8:00 p.m.

Partita No. 2 in D Minor, BWV 1004 (1720). . . . . Johann Sebastian Bach (1685-1750)
(For unaccompanied violin)
Chaconne

Sonata in B-flat Major, K. 454 (1784). . . . . Wolfgang Amadeus Mozart (1756-1791)
Largo; Allegro
Andante
Allegretto

ELAINE DUNBAR, piano

INTERMISSION

Concerto in E Minor, Op. 64 (1844) . . . . . Felix Mendelssohn (1809-1847)
Allegro, molto appasionato; Presto
Andante
Allegretto non troppo; Allegro molto vivace

ELIZABETH LIETZ, piano

Introduction and Rondo Capriccioso, Op. 28 (1863). . . . . Camille Saint-Saëns (1835-1921)
Andante malinconico
Allegro ma non troppo; Più allegro

ELIZABETH LIETZ, piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Berger.

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

KEVIN BIEGEL, piano

Tuesday, March 11, 1986 at 8:00 p.m.

Sonata in C Minor, Op. 13 (Pathetique) (1799). . . . . .Ludwig van Beethoven (1770-1827)
Grave; Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Images, Book I (1905). . . . . .Claude Debussy (1862-1918)
Reflets dan l'eau
Hommage à Rameau
Mouvement

INTERMISSION

Prelude, Op. 12, No. 7 (1913). . . . . .Serge Prokofieff (1891-1953)
Suggestion Diabolique, Op. 4, No. 4 (1910) . . . . . .

Liebestraum No. 3 in A-flat Major. . . . . Franz Liszt (1811-1886)

Ballade in G Minor, Op. 23 (1836). . . . . Frédéric Chopin (1810-1849)

This recital is presented in partial fufillment of the requirements for the Bachelor of Music degree for Mr. Biegel.

Reception to follow in basement of St. Joseph's College (Newman Centre), West entrance. Everyone is welcome!

convocation hall, old arts building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

CATHY BOEHM-EICHNER, violin

assisted by

CAROL PFEIFFER, piano and harpsichord

BINAIFER KAPADIA, piano

Friday, March 14, 1986 at 5:00 p.m.

Rosenkranz-Sonata II (c.1676). . . . . Heinrich Ignaz Franz von Biber (1644-1704)
- Sonata
- Presto
- Allemande
- Presto

For this sonata, the violin is tuned scordatura to A E A E.

Sonata No. 2 in A Major, Op. 100 (1886). . . . . .Johannes Brahms (1833-1897)
- Allegro amabile
- Andante tranquillo - Vivace
- Allegretto grazioso (quasi andante)

INTERMISSION

Sonata in D Major, Op. 94 bis (1944) . . . . . Sergey Prokofiev (1891-1953)
- Moderato
- Scherzo: Presto (original indication for the flute: Allegretto Scherzando)
- Andante
- Allegro con brio

This sonata, Op. 94, was originally written for flute and piano in 1943 and arranged as Op. 94 bis for violin and piano in 1944.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Boehm-Eichner.

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

MICHELLE SAUTNER, piano

Saturday, March 15, 1986 at 8:00 p.m.

Rondo in G Major, Op. 51, No. 2 (1798). . . . . Ludwig van Beethoven (1770-1827)

Sonata in F Sharp Minor, Op. 26, No. 2 (1790) . . . . . Muzio Clementi (1752-1832)
- Allegro con espressione
- Lento e patetico
- Presto

Pour le Piano (1901). . . . . Claude Debussy (1862-1918)
- Prelude
- Allemande
- Toccata

INTERMISSION

Etude after Paganini No. 2 in E-flat Major (1851) . . . . . .Franz Liszt (1811-1886)

Etudes, Op. 10, No. 9 (1829). . . . . .Frederik Chopin
Op. 10, No. 12 (1830) . . . . . (1810-1849)
Op. 25, No. 10 (1836) . . . . . .

Toccata, Op. 11 (1912). . . . . Sergei Prokofiev (1891-1953)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Sautner.

convocation hall, old arts building

The University of Alberta

Department of Music

presents

NEW MUSIC

Works by Student Composers

Sunday, March 16, 1986
8:00 p.m.

CONVOCATION HALL, OLD ARTS BUILDING

PROGRAMME

Reflections — Doug Schalin

Sherri Goethe, saxophone
Stephan Eser, saxophone

Passacaglia — Doug Schalin

Doug Schalin, organ

Upon Losing a Slave Girl (Po Chu-i) — Glen Halls

Sandra Butner, soprano
Binaifir Kapadia, piano

Almost a Fugue — Glen Halls

Sherri Goethe, soprano saxophone
Roxanne Zahara, alto saxophone
Stephan Eser, baritone saxophone

Three Haiku — Christine Chung

Waiting (Shiki)
Wandering Dreams (Onitsura)
The Courtesan's Prayer (Oshu)

Anita Leung, soprano
Martin Berger, violin
Kim Davidson, piano

I Close My Eyes (Anna Leung) — Christine Chung

Anita Leung, soprano
Kim Davidson, piano

Translation

I Close My Eyes

I close my eyes to imagine a picture.

The colour inside is
blue as the sky, green as the grass,
red as the blood and golden as the sunlight.

The strokes inside, are
silent as the dancing snowflakes,
smart as the dragonflies sipping the water,
along with the mysterious night
like the vigorous billows of an angry sea.

I take a brush and start to paint
this brilliant and full picture,
every day, slowly adding points and strokes

Snake-Charmer — Martin Berger

Martin Berger, violin

Winter (Shiki) — Aung Zaw-Tun

Ida Pedersen, mezzo soprano
Aung Zaw-Tun, piano

From "The Gardener" (R. Tagore) — Aung Zaw-Tun

Ida Pedersen, mezzo soprano
Martin Berger, violin
Aung Zaw-Tun, piano

Minuet and Trio — Aung Zaw-Tun

Martin Berger, violin
Stephen Collins, viola

Peasant Songs — Stephen Collins

Stephen Collins, viola

Paths — Stan Trenchard
The Magi

Nancy Bell, piano
Ida Pedersen, mezzo soprano

INTERMISSION

Two Pieces for Flute and 'Cello — Doug Rusu

Lisa Nelsen, flute
Ian Woodman, violoncello

Tanetz — Denise Weleschuk

Martin Berger, violin

Four Haiku — Denise Weleschuk
Scornful (Boncho)
Morning Prayer (Kyoroku)
The Stillness (Basho)
Wandering Dreams (Onitsura)

Elizabeth Anderson, soprano
Jeff McCune, piano

Minstrel (Ida Pedersen) — Ida Pedersen
Time and Chance (Ecclesiastes, IX:II)

Ida Pedersen, mezzo soprano
Nancy Bell, piano

Four Haiku — Todd Braye
The River of Heaven (Basho)
A Lightening Gleam (Basho)
Bell Tones (Basho)
Desolation (Onitsura)

Janet Tonin, soprano
Tim Hankewich, piano

Reflections — Todd Braye

Tim Hankewich, piano

Three Haiku — Lynne Phillips

The Storm (Chora)
Long Autumn (Issa)
Mushroom (Issa)

Janet Tonin, soprano
Aung Zaw-Tun, piano

No Drums, No Trumpets — Lynne Phillips

Lisa Nelsen, flute

. . . for solo flute . . . ? — Lisa Nelsen

Lisa Nelsen, flute

On the Death of Ho Chi Minh — Lisa Nelsen

Lisa Nelsen, mezzo soprano
Sherri Goethe, piano

581: So There Were 4 — The 581 Class
(One Day in March . . . the Delinquents)

José Buonacorso
Jeff McCune
Reiner Piehl
Doug Rusu

university of alberta department of music

in recital

MERRILL TANNER, soprano

assisted by

JANE O'DEA, piano

Tuesday, March 18, 1986 at 8:00 p.m.

Two arias from Manon (1884). . . . . .Jules Massenet (1842-1912)
Je suis encor tout etourdie
Restons ici, puisqu'il le faut!

Ariettes Oubliees (1885-1887). . . . . .Claude Debussy (1862-1918)
C'est l'extase
Il pleure dans mon coeur
L'ombre des arbres
Green
Spleen

PAUSE

Der Hirt auf dem Felsen (1928) . . . . . .Franz Schubert (1797-1828)

Dave Hayman, clarinet

PAUSE

Hermit Songs (1953) . . . . . Samuel Barber (1910-1981)
At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

Summertime from Porgy and Bess (1935). . . . . George Gershwin (1898-1937)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Tanner.

Thank you to Professor Harold Wiens, Jane O'Dea, Dave Hayman, Professor Ernest Dalwood, Irene Blum, Dr. Chris Lewis, Dr. John Armstrong, and Naomi Mullins.

Reception to follow at the "back room" of the Power Plant.

convocation hall, old arts building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

HEATHER KENDRICK, soprano

accompanied by

LORETTA DUECK, piano

Thursday, March 20, 1986 at 8:00 p.m.

So anch'io la virtù magica (1843) . . . . . Gaetano Donizetti
(Norina's aria from Don Pasquale) (1797-1848)

Chanson d'Amour (1882) . . . . . Gabriel Fauré
Les Berceaux (1879) . . . . . (1845-1924)
Rêve d'Amour (1862) . . . . .
Clair de lune (1887) . . . . .
Mandoline (1891) . . . . .

Ständchen (1868) . . . . . Johannes Brahms
Wie Melodien zieht es mir (1886) . . . . . (1833-1897)
Der Gang zum Liebchen (1886) . . . . .
Sapphische Ode (1884) . . . . .
Vergebliches Ständchen (1881) . . . . .

INTERMISSION

Six Elizabethan Songs (1958) . . . . . Dominick Argento
(b. 1927)
- Spring
- Sleep
- Winter
- Dirge
- Diaphenia
- Hymn

Slavic folksongs
- Oy oo Vishnevomoo Sadochkoo . . . . . traditional
- Misyats Na Nyebi . . . . . O. Nadenenka
- Ee shoomit . . . . . traditional
- Reedna mati moya . . . . . traditional
- Katyusha . . . . . traditional

Edna Chmiliar, mandolin
Nellie Nikiforuk, accordian

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Kendrick.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ELAINE DUNBAR, piano

Friday, March 21, 1986 at 5:00 p.m.

Toccata in E Minor, BWV 914 (c. 1710). . . . . Johann Sebastian Bach (1685-1750)

Sonata in E-flat Major, Op. 81a
"Das Lebewohl" (1809) . . . . . .Ludwig van Beethoven (1770-1827)
Das Lebewohl - Adagio; Allegro
Abwesenheit - Andante espressivo
Das Wiedersehn - Vivacissimamente

INTERMISSION

Pavane (Pour une infante defunte) (1899) . . . . . Maurice Ravel
Jeux d'eau (1901). . . . . (1875-1937)

Scherzo in B Minor, Op. 20 (1835). . . . . Fryderyk Chopin (1810-1849)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Dunbar.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ELIZABETH LAICH, piano

Saturday, March 22, 1986 at 5:00 p.m.

Chromatic Fantasy and Fugue, BWV 903 (c. 1720). . . . . .Johann Sebastian Bach
(1685-1750)

Barcarolle, Op. 60 (1846) . . . . . .Fryderyk Chopin
(1810-1849)

Sonatine (1903-5) . . . . . .Maurice Ravel
(1875-1937)
Modéré
Mouvt de Menuet
Animé

INTERMISSION

Carnaval, Op. 9 (1833-5). . . . . .Robert Schumann
(1810-1856)
Préambule
Pierrot
Arlequin
Valse Noble
Eusebius
Florestan
Coquette - Replique
Papillons
A.S.C.H. - S.C.H.A. Lettres dansantes
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande - Paganini
Aveu
Promenade
Pause - Marche des Davidsbündler contre les Philistins

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Laich.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LEO PARTH, piano

Saturday, March 22, 1986 at 8:00 p.m.

Chromatic Fantasy and Fugue, BWV 903 (c. 1720). . . . . .Johann Sebastian Bach
(1685-1750)
(arpeggiando realization from G. Krapf's *Bach: Improvised Ornamentation and Keyboard Cadenzas)*

Sonata in C Major, Op. 53 (*Waldstein*) (1805). . . . . Ludwig van Beethoven
(1770-1827)
Allegro con brio
Introduzione: Adagio molto - Rondo: Allegretto moderato

INTERMISSION

Preludes, Op. 28 (1836-1839). . . . . .Fryderyk Chopin
(1810-1849)

Agitato
Lento
Vivace
Largo
Molto allegro
Lento assai
Andantino
Molto agitato
Largo
Molto allegro
Vivace
Presto
Lento
Allegro
Sostenuto
Presto con fuoco
Allegretto
Molto allegro
Vivace
Largo
Cantabile
Molto agitato
Moderato
Allegro appasionato

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Parth.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LORI KLINGBEIL, organ

Sunday, March 23, 1986 at 8:00 p.m.

Fantasy and Fugue in G Minor (BWV 542) . . . . . Johann Sebastian Bach (1685-1750)

Partita *Freu dich sehr, o meine Seele* . . . . . .Georg Böhm (1661-1733)
12 Variations

INTERMISSION

Partita *Wachet auf, ruft uns die Stimme*, Op. 8/2 (publ. 1935) . . . . . .Hugo Distler (1908-1942)
- Toccata
- Bicinium
- Fugue

Plein chant du premier Kyrie from *Messe pour les paroisses* (c. 1690). . . . . François Couperin (1668-1733)
(based on the chant *Cunctipotens genitor*)
- En taille
- Fugue sur les jeux d'anches (2^{e} Couplet)
- Recit de Cromhorne (3^{e} Couplet)
- Plein chant (5^{e} Couplet)

Sonata for Organ, Op. 86 (1961) . . . . . Vincent Persichetti (b. 1915)
- Andante, Allegro
- Larghetto
- Vivace

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Klingbeil.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

CAROL PFEIFFER, piano

Monday, March 24, 1986 at 5:00 p.m.

Sonata in C Major, Hob. XVI (1773). . . . . .Franz Joseph Haydn (1732-1809)
- Allegro [moderato]
- Adagio
- Finale - Presto

Variations Sérieuses, Op. 54 (1841) . . . . . Felix Mendelssohn (1809-1847)

INTERMISSION

Three Intermezzi, Op. 117 (1892). . . . . Johannes Brahms (1833-1897)
- Andante moderato
- Andante non troppo e con molto espressione
- Andante con moto

L'isle Joyeuse (1904) . . . . . .Claude Debussy (1862-1918)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Pfeiffer.

Convocation Hall, Old Arts Building

MAR 19 1986

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TWYLLA AUGUSTSON, soprano

and

JANE O'DEA, piano

Monday, March 24, 1986 at 8:00 p.m.

Exsultate Jubilate, K. 165 (1773). . . . . Wolfgang Amadeus Mozart (1756-1791)

Les Berceaux, Op. 23, No. 1 (1879) . . . . . Gabriel Fauré
Notre Amour, Op. 23, No. 2 (1879). . . . . (1845-1924)
Le Secret, Op. 23, No. 3 (1881). . . . . .

Depuis le jour (from *Louise*) (1900). . . . . Gustave Charpentier (1860-1956)

INTERMISSION

Piangerò la sorte mia (from *Giulio Cesare*) (1724). . . . . .George Frederic Handel (1685-1759)

Über-Brettl Lieder (1901). . . . . Arnold Schoenberg (1874-1951)
Gigerlette
Der Genügsame Liebhaber
Mahnung
Arie aus dem Spiegel von Arcadien

Martern aller Arten (from *Die Entführung aus dem Serail*) K. 384 (1782) . . . . . Wolfgang Amadeus Mozart

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Augustson.

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

ROD KIRKPATRICK, percussion

Tuesday, March 25, 1986 at 8:00 p.m.

Sonata for Timpani (1971) . . . . . .John Beck
I.
II.
III.

Yellow After the Rain (1971). . . . . .Mitchell Peters

Hora Staccato (1930). . . . . Dinicu-Heifetz
Arr: Morris Goldenberg

Mike Yuzwenko, piano

Inspirations Diabolique (1965). . . . . .Rick Tagawa

That Cat is High. . . . . .Unknown

Percy Marshall, vocals, guitar
Bob Mowbray, vocals, saxophone
Ron Rault, vocals, bass guitar
Mike Yuzwenko, vocals, keyboards

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Kirkpatrick.

convocation hall, old arts building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ANNE KENWAY, violin

with

JUDY LOWREY, piano

Thursday, March 27, 1986 at 5:00 p.m.

Sonata in A Major, Op. 12, No. 2 (1799). . . . . .Ludwig van Beethoven (1770-1827)
- Allegro vivace
- Andante, più tosto allegretto
- Allegro piacevole

Sonata No. 1 in G Minor, BWV 1001 (1720) . . . . . Johann Sebastian Bach (1685-1750)
(For unaccompanied violin)
- Adagio
- Fuga: Allegro
- Siciliano
- Presto

INTERMISSION

Sonata in E-flat Major, Op. 18 (1887). . . . . Richard Strauss (1864-1949)
- Allegro ma non troppo
- Improvisation: Andante cantabile
- Finale: Andante; Allegro

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LASZLO KLEIN, horn

assisted by

SYLVIA SHADICK-TAYLOR, piano

Saturday, March 29, 1986 at 5:00 p.m.

Sonata for Horn and Piano (1948) . . . . . Samuel Adler (b. 1928)
- Andante con moto
- Allegro scherzando
- Moderato ma con appassionata
- Allegro con Fuoco

Six Trios for Three Horns, Op. 82 . . . . . Anton Reicha (1770-1836)
- Menuetto grazioso
- Finale - Allegro scherzando

Susan Klein and *Kay McCallister* (Faculty), *horns*

Suite: *From the Monteregian Hills* for Brass Quintet . . . . . Morley Calvert (b. 1928)
- La Marche
- Chanson Mélancolique
- Danse Villageoise

Allan Gilliland and *Wayne Prokopiw, trumpets*
Colin Haydu, trombone
Todd Strynadka, bass trombone

INTERMISSION

Concerto No. 2 in E-flat Major, K. 417 (1783) . . . . . Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso
- Andante
- Rondo - Allegro

Frippery No. 8, Vol. 2. . . . . Lowell E. Shaw

Susan Klein, Marc Patsula and *Kay McCallister* (Faculty), *horns*

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Klein.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

SHAUNA STILL, soprano

and

JANE O'DEA, piano

Saturday, March 29, 1986 at 8:00 p.m.

Music for a while: from *Oedipus* (1692) . . . . . Henry Purcell
Altisidora's Song (1694-5) . . . . . (1659-1695)
(from *Don Quixote*)

Ständchen, Op. 106, No. 1 (1886) . . . . . Johannes Brahms
Sapphische Ode, Op. 94, No. 4 (1884) . . . . . (1833-1897)
Feldeinsamkeit, Op. 86, No. 2 (1877) . . . . .
An eine Äolsharfe, Op. 19, No. 5 (1858-59) . . . . .
Die Mainacht, Op. 43, No. 2 (1864) . . . . .
Auf dem See, Op. 59, No. 2 (1873) . . . . .

INTERMISSION

Trois Chansons de Bilitis (1897) . . . . . .Claude Debussy
La Flûte de Pan (1862-1918)
La Chevelure
Le Tombeau des Naiades

Rain Has Fallen, Op. 10, No. 1 (1936) . . . . . Samuel Barber
Sleep Now, Op. 10, No. 2 . . . . . (1910-1981)
I Hear An Army, Op. 10, No. 3. . . . . .

Couplet (1885) . . . . . .Johann Strauss
from *Der Zigeunerbaron* (1825-1899)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Still.

Reception to follow at 13908-51 Avenue. Everyone is welcome!

Special thanks to: Jane O'Dea, Harold Wiens, Irene Blum, Doris Lengyl, and my parents.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BRANDON KONOVAL, piano

Monday, March 31, 1986 at 8:00 p.m.

Sonata, Op. 2, No. 3 (1795). . . . . .Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio
- Scherzo - Allegro
- Allegro assai

Piano Pieces, Op. 119 (1892) . . . . . Johannes Brahms (1833-1897)
- Intermezzo - Adagio
- Intermezzo - Andantino un poco agitato
- Intermezzo - Grazioso e giocoso
- Rhapsody - Allegro risoluto

INTERMISSION

Symphonic Etudes, Op. 13 (1834). . . . . Robert Schumann (1810-1856)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Konoval.

Convocation Hall, Old Arts Building

The Department of Music

of

The University of Alberta

presents

ART SONG RECITAL

Tuesday, April 1, 1986 at 8:00 p.m.
Convocation Hall, Old Arts Building

From On this Island, Op. 11 ..... Benjamin Britten (1913-1976)
- Let the florid music praise!
- Now the leaves are falling fast
- Sea Snatch

Tim Mallandaine, tenor
Carmen Corbett, pianist

I'Invitation au Voyage ..... Henri Duparc (1848-1933)
Extase .....
Chanson Triste .....
Sérénade Italienne, Op. 2, No. 5 ..... Ernest Chausson (1855-1899)
Les Papillons, Op. 2, No. 3 .....

Viola Wallbank, soprano
Corinne Cherry, pianist

Liederkreis, Op. 39 ..... Robert Schumann (1810-1856)
- In der Fremde
- Intermezzo
- Waldesgespräch
- Die Stille
- Mondnacht
- Schöne Fremde
- Auf einer Burg
- In der Fremde
- Wehmut
- Zwielicht
- Im Walde
- Frühlingsnacht

Sanders Whiting, tenor
Helen Stuart, pianist

INTERMISSION

Airs Chantés ..... Francis Poulenc (1899-1963)
- Air Romantique
- Air Champêtre
- Air Grave
- Air Vif

From Chants d'Auvergne ..... Joseph Canteloube (1879-1957)
- Brezairola (Berceuse)
- Malurous qu'o uno fenno (Bourrée)

Sandra Babbel, soprano
Helen Stuart, pianist

From Ariettes Oubliées ..... Claude Debussy (1862-1918)
- Chevaux de Bois
- Il pleure dans mon couer

Mausfallen - Sprüchlein (Moericke) ..... Hugo Wolf (1860-1903)
Elfenlied .....
Verborgenheit .....
Ich hab in Penna einen Liebsten wohnen (Italienisches) .....

Nancy Zemrau, soprano
Kevin Biegel, pianist

Beau soir ..... Claude Debussy
Voici que le printemps .....
From Canto a Sevilla ..... Joaquin Turina (1882-1949)
- Les Fuentecitas
- El Fantasma
- La Giralda

Jane Hartling, soprano
Maria Thompson, pianist

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LAURIER FAGNAN, baritone

assisted by

GRANT HURST, pianist

Wednesday, April 2, 1986 at 8:00 p.m.

Leave me (1743) . . . . . George Frideric Händel
(from *Semele*) (1685-1759)

Quia fecit mihi magna (1728) . . . . . Johann Sebastian Bach
(from the *Magnificat*) (1685-1750)

Le colibri (1882) . . . . . Ernest Chausson
Le charme (1879) . . . . . (1855-1899)
La dernière feuille (1880) . . . . .
Les papillons (1880) . . . . .

PAUSE

From *Dichterliebe*, Op. 48 (1840) . . . . . Robert Schumann
Im wunderschönen Monat Mai (1810-1856)
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht

PAUSE

Au cimetière (1888) . . . . . Gabriel Fauré
Le secret (1880) . . . . . (1845-1924)
Mandoline (1891) . . . . .

Sentry Song (1882) . . . . . Arthur Sullivan
(from Iolanthe) (1842-1900)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Fagnan.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

RICHARD YUNG CHUNG, tenor

assisted by

LORETTA DUECK, piano

Wednesday, April 2, 1986 at 8:00 p.m.

Vinto sono: from *La Statira* (1690). . . . . .Alessandro Scarlatti
Io morirei contento (1694) . . . . . (1660-1725)
Non vi vorrei conoscere: from *Griselda* (1721) . . . . . .

Ich liebe dich (1795). . . . . .Ludwig van Beethoven
Neue liebe, neues leben (1799) . . . . . (1770-1827)
Adelaide (1795). . . . . .

Aria: Salut! demeure chaste et pure
from *Faust* (1859) . . . . . .Charles Gounod
(1818-1893)

INTERMISSION

Chanson triste (1869). . . . . .Henri Duparc
Lamento (1883) . . . . . (1848-1933)
Soupir (1869). . . . . .
Phidylé (1882) . . . . . .

From *On this Island* (1937) . . . . . .Benjamin Britten
Let the florid music praise! (1913-1976)
Now the leaves are falling fast
Seascape

Korean Lyric Songs
A Village in the South (남 촌). . . . . .Kim, Kyuo-Hwan
Sing to the beauty of Traditional Dress (고풍 의상). . . . . .Yoon, Ee-San
To the Land of Hope (희망 의 나라로) . . . . . .Hyun, Je-Myung

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Chung.

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

PIANO CHAMBERMUSIC

FRIDAY, APRIL 4, 1986 AT 8:00 P.M.
ROOM 1-29, FINE ARTS BUILDING

Sonata for Violin and Piano in B-flat Major,
K. 454 (1784). . . . . .Wolfgang Amadeus Mozart (1756-1791)
Largo - Allegro
Andante
Allegretto

CATHERINE BOEHM-EICHNER, violin
CAROL PFEIFFER, piano

Sonata for Violin and Piano in G Major
(2nd and 3rd movements), Op. 30, 3 (1802). . . . . Ludwig van Beethoven (1770-1827)
Tempo di Minuetto - ma molto moderato e grazioso
Allegro vivace

JOAN SABER, violin
JOYCE MAH, piano

Sonata for Violin and Piano (First Movement) (1917) . . . . . Claude Debussy (1862-1918)
Allegro vivo

MARTIN BERGER, violin
ELAINE DUNBAR, piano

INTERMISSION

Sonata for Violin and Piano in G Major, Op. 78 (1879) . . . . . .Johannes Brahms (1833-1897)
Vivace ma non troppo
Adagio
Allegro molto moderato

YOKO WONG, violin
ELIZABETH LAICH, piano

university of alberta department of music

in recital

PIANO CHAMBERMUSIC

SATURDAY, APRIL 5, 1986 AT 8:00 P.M.
ROOM 1-29, FINE ARTS BUILDING

Quartet for Piano and Strings in E-flat major,
K. 498 . . . . . .Wolfgang Amadeus Mozart
(1756-1791)
Allegro
Larghetto
Allegretto

ANN KENWAY, violin
STEPHEN COLLINS, viola
ANN SCOTT, cello
BRANDON KONOVAL, piano

Sonata in A Major for Violin and Piano,
Op. 12 (1797/98) . . . . . Ludwig van Beethoven
(1770-1827)
Allegro vivace
Andante piu tosto allegretto
Allegro piacevole

ANN KENWAY, violin
JOANNE PARENTEAU, piano

INTERMISSION

Sonata for Violoncello and Piano in F Major, Op. 99 (1886). . . . . .Johannes Brahms
(1st and 2nd movements) (1833-1897)
Allegro vivace
Adagio affectuoso

ANN SCOTT, cello
LEO PARTH, piano

Trio for Flute, Violoncello and Piano (1944) . . . . . Bohuslav Martinu
(1890-1959)
Poco allegretto
Adagio
Andante - Allegretto Scherzando

LISA NELSEN, flute
IAN WOODMAN, cello
MICHELLE SAUTNER, piano

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

JONATHAN GARDNER BAYLEY, flutist

with GRANT CAHOON, flutist

JANE O'DEA, pianist

Sunday, April 6, 1986 at 3:00 p.m.
McDougall United Church
101 Street and MacDonald Drive
Edmonton, Alberta

Duos for Flutes, Op. 34. . . . . .Robert Myczynski
(b. 1929)
- Andante sostenuto
- Allegro risoluto
- Moderato
- Allegro ma non troppo
- Andante molto
- Allegro

First Sonata (1945). . . . . .Bohuslav Martinu
(1890-1959)
- Allegro moderato
- Adagio
- Allegro poco moderato

INTERMISSION

Statements (1982). . . . . Violet Archer
for solo 'C' and alto flute (b. 1913)
- Meditation
- Jubilation
- Ritual

Concerto No. 2 in D Major, K.314 . . . . . .Wolfgang Amadeus Mozart
(1756-1791)
- Allegro aperto
- Andante ma non troppo
- Allegro

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mr. Bayley.

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DOUGLAS SCHALIN, organist

Monday, April 7, 1986 at 8:00 p.m.

Prelude and Fugue in A Major. . . . . .Johann Gottfried Walther
(1684-1748)

3 Rhapsodies on Breton Folk-tunes, Op. 7. . . . . .Camille Saint-Saëns
(1835-1921)

Communion (*les oiseaux et les sources*)
from *Messe de la pentecôte* (1950). . . . . .Olivier Messiaen
(b. 1908)

Praeludium in D Minor . . . . . .Dietrich Buxtehude
(1637-1707)

INTERMISSION

Sonata VI in G Major, BWV 530 . . . . . .Johann Sebastian Bach
(1685-1750)
Vivace
Lente
Allegro

Onder een linde groen . . . . . .Jan Pieterszoon Sweelinck
(1562-1621)

Sonata (1964) . . . . . .Helmut Barbe
(b. 1927)
Toccata
Trio
Fugue

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Schalin.

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

BRUCE HOAG, percussion

Wednesday, April 9, 1986 at 5:00 p.m.

Fanfare Variations for Solo Timpani. . . . . Robert McCormick

Suite for Marimba. . . . . Charles DeLancey
- Fanfare
- After the Fanfare
- "But Sadness Charms"
- Time's up

Circus Parade pour saxophone alto et batterie (publ. 1963). . . . . .Pierre Max Dubois (b. 1930)
- Allegro moderato
- Adagio - Allegro (Mouvement de Marche)

Roxanne Zahara, alto saxophone

Red Clay (1970) . . . . . .Freddie Hubbard

Ross Hill, trumpet
Donovan Reimer, piano
Paul Shihadeh, bass
Ian Menzies, guitar

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Hoag.

convocation hall, old arts building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

JANE HARTLING, soprano

and

GRANT HURST, piano

Wednesday, April 9, 1986 at 8:00 p.m.

From Cantata: *Jauchzet Gott in Allen Landen*, BWV 51 (1730). . . . . .Johann Sebastian Bach (1685-1750)
- Aria: "Jauchzet Gott in Allen Landen"
- Recitativo: "Wir beten zu dem Tempel an"
- Aria: "Höchster, mache deine Gute"
- Aria: "Alleluja"

DAWN HAGE, trumpet

Ich hab'in Penna (1896) . . . . . .Hugo Wolf
Die Spröde (1889) . . . . . .(1860-1903)
Die Bekehrte (1889) . . . . . .
Das verlassene Mägdlein (1888). . . . . .

From *Les Soirées Musicales* (c. 1830-35) . . . . . Gioacchino Rossini (1792-1868)
- La Pastorella dell'Alpi
- L'invito

INTERMISSION

Le Manoir de Rosamonde (1879) . . . . . Henri Duparc
L'Invitation au Voyage (c. 1870). . . . . (1848-1933)
Chanson Triste (1868) . . . . . .

From *Seven French-Canadian Folk Songs* (1978). . . . . .Mieczyslaw Kolinski (1901-1981)
- Le Retour du Mari Soldat
- Le Champ de Pois
- Et Moi Je m'en Passe!
- Malborough s'en va-t-en Guerre

Glitter and be Gay (1955-6) . . . . . .Leonard Bernstein (b. 1918)
- (Cunegonde's Jewel Song from *Candide*)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Hartling.

Reception to follow the recital at 11727 - 43 Avenue. Everyone is welcome!

Convocation Hall, Old Arts Building

The Department of Music

of

The University of Alberta

presents

OPERA SCENES

Friday, April 11, 1986 at 8:00 p.m.
Convocation Hall, Old Arts Buidling

ORFEO and EURIDICE (1762) — Christoph W. GLUCK (1714-1787)
(Scene from Act III)

Orfeo: **Deborah Coombe**
Euridice: **Jane Hartling**

DON GIOVANNI (1787) — Wolfgang A. MOZART (1756-1791)
(Trio, Act II, Scene I)

Donna Elvira: **Viola Wallbank**
Don Giovanni: **Edward Green**
Leporello, his servant: **Laurier Fagnan**

IL BARBIERE DI SIVIGLIA (1816) — Gioacchino ROSSINI (1792-1868)
(Scene from Act II, The Barber of Seville)

Rosina: **Heather Kendrick**
Figaro: **Roland Fix**

ARIADNE AUF NAXOS (1912) — Richard STRAUSS (1864-1949)
(Opening Scene)

Najade: **Nancy Zemrau**
Dryade: **Dianne Gilchrist**
Echo: **Darlene Schubert**

DER FREISCHUETZ (1821) — Carl M. von WEBER (1786-1826)
(Duet, Act II)

Aennchen: **Merrill Tanner**
Agathe: **Shauna Still**

THE TENDER LAND (1859) — Aaron COPLAND (b. 1900)
(Scene, Act I)

Laurie: **Nancy Zemrau**
Beth: **Heather Kendrick**
Mother: **Deborah Coombe**

UN BALLO IN MASCHERA (1859) — Giuseppi VERDI (1813-1901)
(Scene from Act III)

Renato: **Roland Fix**
Samuele: **Alan Ord**
Tom: **Laurier Fagnan**
Amelia: **Lauressa Eaton**
Oscar, the Page: **Twylla Augustson**

At the piano: **Sylvia Taylor** and **Donnalee Inglis**

MUSICAL DIRECTION: **Alfred Strombergs** STAGE DIRECTION: **Alan Ord**

Costume Supervisor: **Betty Kolodziej**

Performed by students from the voice studios of Harold Wiens, Alan Ord, and Elsie Hepburn.

university of alberta department of music

in recital

JOYCE MAH, piano

Saturday, April 12, 1986 at 8:00 p.m.

Partita in C Minor, BWV 826 (1727). . . . . .Johann Sebastian Bach (1685-1750)
- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Sonata in B-flat Major, K. 333 (1778) . . . . . Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante cantabile
- Allegretto grazioso

INTERMISSION

Two Burlesques from Op. 8c (1908-1911). . . . . .Béla Bartók (1881-1945)
- II (a little tipsy)
- III (molto vivo, capriccioso)

Five Selections from *Zehn Kleine Vortragsstücke*, Op. 44 (1900). . . . . .Max Reger (1873-1916)
- Capriccio
- Albumblatt
- Scherzo
- Moment musical
- Humoreske

Four Selected Études (1915-16). . . . . Claude Debussy (1862-1918)
- pour les "cinq doigts"
- pour les Sonorites opposeés
- pour les Notes répétées
- pour les huit doigts

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Mah.

convocation hall, old arts building

CATHEDRAL CONCERT SERIES

MADRIGAL SINGERS SPRING CONCERT

April 13, 1986, 8:30 p.m.

PROGRAMME

Jubilate Deo (Sacrae Symphoniae, 1597) — Giovanni Gabrieli (1557-1612)

Jeremy Spurgeon, organ

Ave verum corpus (1582) — Orlandus Lassus (1532-1594)

Vinea mea electa (Quatre motets . . . penitence, 1938) — Francis Poulenc (1899-1963)

Psalms (1956) — Lukas Foss (b.1922)

I. I will lift up mine eyes (Ps. 121:1-2; 95:4)
Sandra Butner, soprano
Ramsy Unruh, tenor

II. Sing unto the Lord a new song (Ps. 98:1, 4, 6,)
Richard Chung, tenor

III. The Lord is my shepherd (Ps. 23:1-3)
Jeremy Spurgeon, Mark Sirett, pianos

Two Motets, Op. 29 (1864) — Johannes Brahms (1833-1897)

1. Es ist das Heil uns kommen her
2. Schaffe in mir Gott, ein reines Herz

INTERMISSION

from Three Scenes (1983) — John Armstrong (b. 1952)

I. Morning song
Kathleen Neudorf, soprano
II. The Orange Moon

from Peches de Vieillesse ("Sins of my old age", 1857) — Gioachino Rossini (1792-1868)

La Passeggiata (Vol. I, No. 12)
I Gondolieri (Vol. I, No. 1)
Jeremy Spurgeon, Mark Sirett, pianos

Two English folksongs — arr. John Rutter

Golden slumbers
Dashing away with the smoothing iron

Three Scottish folksongs — arr. Mack Wilberg

O whistle and I'll come to ye
My love's in Germany
I'll ay call in by yon town
Jeremy Spurgeon, Mark Sirett, piano

Next Cathedral Concert: May 11, 1986 at 8:00 p.m.
Featuring Eva Bostrand - Soprano and Jeremy Spurgeon - Piano

Cathedral Concerts need your support to help provide for the expenses of these concerts. Will you help us? Tax receipts will be issued for contributions of $5.00 or more. An envelope for your contributions is attached to this programme: please indicate your name and address.

ALL SAINTS' ANGLICAN CATHEDRAL
10035 - 103 STREET, EDMONTON, ALBERTA

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LAURESSA EATON, soprano

and

GRANT HURST, piano

Monday, April 14, 1986 at 8:00 p.m.

O del mio dolce ardor. . . . . Christoph Willibald von Gluck (1714-1827)
Pietà Signore. . . . . .Alessandro Stradella (1645-1682)
Il mio bel foco. . . . . .Benedetto Marcello (1686-1739)

Ständchen, Op. 17, No. 2 (1885-87) . . . . . Richard Strauss
Allerseelen, Op. 10, No. 8 (1940). . . . . (1864-1949)
Ich trage meine Minne, Op. 32, No. 1 (1896). . . . . .
Zueignung, Op. 10, No. 1 (1885). . . . . .

Steal Me (1939). . . . . .Gian Carlo Menotti (b. 1911)
(from *The Old Maid and the Thief*)

INTERMISSION

From *La Boheme* (1896). . . . . Giacomo Puccini (1858-1924)
Aria: Mi chiamano Mimi
Duet: O Soave fancuilla

Lary Benson, tenor

Siete Canciones populares Españolas (1914-15). . . . . Manuel de Falla (1876-1946)
El Paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Eaton.

Special thanks to Lary Benson.

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

NANCY ZEMRAU, soprano

assisted by

DONALEE INGLIS and HELEN STUART, piano

Tuesday, April 15, 1986 at 8:00 p.m.

From *Hermit Songs*, Op. 29 (1953). . . . . Samuel Barber (1910-1981)
- At Saint Patrick's Purgatory
- Church Bell at Night
- St. Ida's Vision
- The Heavenly Banquet
- The Crucifixion
- Sea Snatch
- Promiscuity
- The Monk and His Cat

Bella mia Fiamma Addio (1787) . . . . . Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

From *The Cabaret Songs* (c. 1937-1939) . . . . . .Benjamin Britten (1913-1976)
- Tell me the Truth about Love
- Funeral Blues
- Johnny
- Calypso

Mein Herr Marquis (1874). . . . . .Johann Strauss (1825-1899)
(From *Die Fledermaus*)

Schläf Sie? (1912). . . . . Richard Strauss (1864-1949)
(From *Ariadne auf Naxos*)

Dianne Gilchrist, alto
Darlene Schubert, soprano

Laurie's Song (c. 1952-1954). . . . . Aaron Copland (b. 1900)
(From *The Tenderland*)

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

JOANNE PARENTEAU, piano

Thursday, April 17, 1986 at 8:00 p.m.

Sonata in E Major, K. 380, L. 23. . . . . .Domenico Scarlatti
Sonata No. 9 in D Minor, K. 9, L. 413 . . . . . (1685-1757)
Sonata No. 32 in C Major, K. 159, L. 104. . . . . .

Sonata No. 17 in D Minor, Op. 31, No. 2 (1802). . . . . .Ludwig van Beethoven
Largo - Allegro (1770-1827)
Adagio
Allegretto

Prelude in C Major, Op. 12, No. 7 (1906-13) . . . . . .Sergei Prokofiev
(1891-1953)
Improvisation No. 7 in C Major (1933) . . . . . .François Poulenc
(1899-1963)
Klavierstücke I in A Major (1986) . . . . . .Joanne Parenteau
(b. 1964)

INTERMISSION

Children's Corner (1908). . . . . .Claude Debussy
Doctor Gradus ad Parnassum (1862-1918)
Jimbo's Lullaby
Serenade for the Doll
The Snow is Dancing
The Little Shepherd
Golliwogg's Cake-walk

Rhapsodie in G Minor, Op. 79, No. 2 (1879). . . . . Johannes Brahms
Molto passionato, ma non troppo - Allegro (1833-1897)

convocation hall, old arts building

university of alberta department of music

in recital

ROLAND FIX, baritone

assisted by

JANE O'DEA, piano

Sunday, April 20, 1986 at 8:00 p.m.

Deare, if you change (1597). . . . . .John Dowland
Fine Knacks for Ladies (1600). . . . . (1563-1626)
Shall I come, sweete Love, to thee (1617). . . . . .Thomas Campion
(1567-1620)
Woeful heart with grief oppressed (1600) . . . . . .John Dowland
Come again (1597). . . . . .

An die ferne Geliebte, Op. 98 (1816) . . . . . .Ludwig van Beethoven
(1770-1827)

INTERMISSION

Rêve d'Amour (1862). . . . . Gabriel Fauré
Au Bord de l'Eau (1875). . . . . (1845-1924)
Les Berceaux (1879). . . . . .
Chanson d'Amour (1882) . . . . . .

Weisst du es noch? (1915) . . . . . Emmerich Kálmán
(duet from *Die Csárdásfürstin*) (1882-1953)
Kathleen Neudorf, soprano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Fix.

convocation hall, old arts building

university of alberta department of music

in recital

SANDRA BABBEL, soprano

and

JANE O'DEA, piano

Thursday, April 24, 1986 at 8:00 p.m.

Arie (Rondo) des Amintas „IL RE PASTORE"
K.V. 208, No. 10 (1775) — Wolfgang Amadeus Mozart (1756-1791)

Anne Kenway, violin

L'invitation au Voyage
(c.Baudelaire) (1870) — Henri Duparc (1848-1933)
Chanson Triste (H. Cazalis) (1868)
La Vie Antérieure (Baudelaire) (1884)
Elégie (T. Moore) (1874)

PAUSE

Sieben Frühe Lieder (1905-8) — Alban Berg (1855-1935)
Nacht (C. Hauptman)
Schilflied (N. Lenau)
Die Nachtigall (T. Storm)
Traumgekrönt (R.M. Rilke)
Im Zimmer (J. Schlaf)
Liebesode (O. E. Hartleben)
Sommertage (P. Hohenberg)

PAUSE

On This Island (W. H. Auden) (1937) — Benjamin Britten (1913-1976)
Let The Florid Music Praise!
Now The Leaves Are Falling Fast
Seascape
Nocturne
As It Is Plenty

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms. Babbel.

convocation hall, old arts building

Arie (Rondo) des Amintas IL RE PASTORE

L'amero, saro costante	You will I love I will be constant
Fido sposo, e fido amante	Faithful spouse and faithful lover
Sol per lei sospirerò!	Only for you will I sigh
In sì caro, e dolce ogetto	In one so dear and so sweet an object
La mia gioia, il mio diletto	My joy my delight
La mia pace io trovero	my peace I will find

Taken from Schoep and Harris, Word by Word Translations of Songs and Arias, II.
N.J.: Scarecrow Press, 1972

Henri Duparc

It is certainly unique in musical history for a composer to win international fame with an output of fourteen songs only--yet such is the case of Henri Duparc, who was born in Paris in 1848, three years after Fauré. Duparc wrote these fourteen songs in sixteen years, between the ages of twenty and thirty-seven; he died in 1933, having lived for another forty-eight years without producing a single note of music.

L'Invitation au Voyage (Invitation to a Journey)

Mon enfant, ma soeur,	My child, my sister
Songe à la douceur	dream of the sweetness
D'aller là-bas vivre ensemble!	of going yonder to live together!
Aimer à loisir,	To love at leisure,
Aimer et mourir	To love and to die
Au pays qui te ressemble!	in a country that resembles you!
Les soleils mouillés	The humid suns
De ces ciels brouillés	of the hazy skies
Pour mon esprit ont les charmes	have for my spirit the charm
Si mystérieux	so mysterious
Des tes traitres yeux	of your betraying eyes
Brilliant à travers leurs larmes.	shining through their tears.
Là, tout n'est qu'ordre et beauté,	There, all is order and beauty,
Luxe, calme et volupté.	luxuriousness, calm and sensuous delight.
Vois sur ces canaux	See on these canals
Dormir ces vaisseaux	these sleeping ships
Dont l'humeur est vagabonde;	whose nature is to roam;
C'est pour assouvir	it is to fulfil
Ton moindre désir	your least desire
Qu'ils viennent du bout du monde.	that they come from the ends of the earth.
Les soleils couchants	The setting suns
Revêtent les champs,	invest the fields,
Les canaux, la ville entiére.	the canals, the whole town.
D'hyacinthe et d'or;	with hyacinth and gold
Le monde s'endort	the world falls asleep
Dans une chaude lumière!	in a warm light!
Là. tout n'est qu'ordre et beauté,	There, all is order and beauty,
Luxe, calme et volupté.	luxuriousness, calm and sensuous delight.

Charles Baudelaire

Chanson Triste (Sorrowful Song)

Dans ton coeur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste coeur et mes pensées,
Dans les calme aimant de tes bras.

Tu prendras ma tête malade
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous.

Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai...

In your heart moonlight sleeps,
gentle summer moonlight,
and to escape from the stress of life
I will drown myself in your radiance.

I will forget past sorrows,
my love, when you cradle
my sad heart and my thoughts
in the loving peacefulness of your arms.

You will take my aching head
Oh! sometimes upon your knee,
and will relate a ballad
that seems to speak of ourselves.

And in your eyes full of sorrows,
in your eyes then I will drink
so deeply of kisses and of tenderness
that, perhaps, I shall be healed...

Jean Lahor

La Vie Antérieure (The Former Life)

J'ai longtemps habité sous de vastes portiques
Que les soleils marins teignaient de mille feux,
Et que leurs grands piliers, droits et majestueux,
Rendaient pareils, le soir, aux grottes basaltiques

Les houles, en roulant les images des cieux,
Mêlaient d'une facon solennelle et mystique

Les tout-puissants accords de leur riche musique
Aux couleurs du couchant reflété par mes yeux.

C'est là que j'ai vécu dans les voluptés calmes,
Au milieu de l'azur, des vagues, des splendeurs
Et des esclaves nus tout imprégnés d'odeurs,

Qui me rafraîchissaient le front avec des palmes.
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

For a long time I dwelt beneath vast porticoes
coloured by the marine suns with a thousand thousand fires,
whose great columns, straight and majestic,
resembled, at evening, basaltic grottoes.

The surging waves, rolling the mirrored skies,
mingled in a solemn and mystical way

the mighty harmonies of their sonorous music
with the colours of the sunset reflected in my eyes.

It is there that I lived in the calm delight of the senses,
surrounded by the azure skies, the waves, the splendours,
and the naked slaves, imbued with fragrant essences,

who cooled my brow with waving palms.
and whose sole care was to deepen
the sorrowful secret that made me languish.

Charles Baudelaire

Élégie (Elegy on the Death of Robert Emmet)

Oh! ne murmurez pas son nom! qu'il
dorme dans l'ombre,
Oú froide et sans honneur repose sa
dépouille

Muettes, tristes, glacées, tombent nos
larmes
Comme la rosée de la nuit qui sur sa
tête humecte le gazon.

Mais la rosée de la nuit, bien q'uelle
pleure en silence,

Fera briller la verdure sur
sa couche,
Et nos larmes, en secret
repandues,.
Conserveront sa mémoire fraîche et
verte dans nos coeurs.

Oh! breathe not his name, let it sleep
in the shade,
Where cold and unhonour'd his
relics are laid.

Sad, silent, and dark, be the tears
that we shed,
As the night-dew that falls on the
grass o'er his head.

But the night-dew that falls, though
in silence it weeps,

Shall brighten with verdure the grave
where he sleeps,
And the tear that we shed, though in
secret it rolls,
Shall long keep his memory green in
our souls.

Thomas Moore

(It was my father who taught me to receive the gift of music as the glimpse of the eternal joy he is now experiencing. Tonight, Élégie is performed in his beautiful memory. Sandra)

Notes and translations taken from Pierre Bernac's The Interpretation of French Song. London: Victor Gollanez Ltd, 1976.

Berg's Seven Early Songs

Alban Berg enjoyed recognition for his music during his lifetime and is still more widely performed than his contemporaries Schoenberg and Webern. The success of his opera Wozzeck (premiered in 1925) resulted in his financial security. It has often been said that Berg's music is more accessible than Schoenberg's or Webern's because of his ability to infuse tonal elements into an "atonal" idiom--his style is characterized by a striking lyricism which contributes greatly to its appeal.

The Seven Early Songs were composed between 1905 and 1908 while he was still studying with Schoenberg. In 1928 he revised and orchestrated the songs, publishing the piano-vocal version. Although the orchestral score was completed and performed in November, 1928, it was not published until 1969.

The songs represent a variety of tonal languages: "Nachtigall" and Im Zimmer" clearly reveal common-practice harmonic origins, while the others are written in a highly chromatic idiom. Within this latter group Berg gradually moves away from the common-practice tonal language, using an increased chormatic vocabulary. Unfortunately for the listener, the order of publication (hence, the inevitable order of performance) does not correspond to this order of increased complexity. The following is a possible order of performance which would make this audible for the listener: "Im Zimmer," "Nachtigall," "Liebesode," "Traumgekrönt," Schilflied," "Sommertage," "Nacht."

Lori Burns

Nacht (Night)

Dämmern Wolken über Nacht und Tal,
Nebel schweben,
Wasser rauschen sacht.

Nun entschleiert sich's mit einemmal;
O gib acht! Gib acht!
Weites Wunderland ist aufgetan.
Silbern ragen Berge traumhaft gross,
still Pfade silberlicht
talan aus verborgnem Schloss;
und die hehre Welt so traumhaft rein.

Stummer Buchenbaum am Wege steht
schatten schwarz,
ein Hauch vom fernen Hain
einsam leise weht.

Und aus tiefen Grundes Düsterheit
blinken Lichter auf in stummer Nacht.
Trinke Seele! Trinke Einsamkeit!
O gib acht! Gib acht!

The clouds dawn over night and valley,
mists suspended,
waters gently rush.

Now it is unveiled suddenly
Oh look out, look out!
The wide wonderland is opened
Silvery mountains project as tall as dreams,
silent silver paths lead uphill
out of a hidden castle;
and the noble world is so dreamlike pure.

The silent beechtree stands at the path
as a shadow,
a breath of the distant lonely wood
flutters faintly.

And from the deep gloomy ground
lights sparkle in the silent night.
Drink soul! Drink loneliness!
Oh look out, look out!

Carl Hauptmann

Schilflied (Song of the Reeds)

Auf geheimem Waldespfade
schleich'ich gern in Abendschein
an das öde Schilfgestade,
Mädchen, und gedenke dein.

Wenn sich dann der Busch verdüstert
rauscht das Rohr geheimnisvoll,
und es klaget und es flüstert,
dass ich weinen, weinen soll.

Und ich mein', ich höre wehen
leise deiner Stimme Klang,
und im Weiher untergehen
deinen lieblichen Gesang.

Along secret forest paths
I gladly prowl in the evening light
to the desolate reedy shore,
sweet girl, and think of you.

When the brush darkens
the reeds rustle mysteriously
and it laments, and it whispers
that I should weep, weep.

And I think I hear fluttering
the faint sound of your voice
and in the pond sinks
your beautiful singing.

Nikolaus Lenau

Die Nachtigall (The Nightingale)

Das macht, es hat die Nachtigall
die ganze Nacht gesungen;
da sind von ihrem süssen Schall,
da sind in Hall und Wiederhall
die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut;
nun geht sie tief in Sinnen,
trägt in der Hand den Sommerhut
und duldet still der Sonne Glut,
und weiss nicht, was beginnen.

Das macht, es hat die Nachtigall
die ganze Nacht gesungen;
da sind von ihrem süssen Schall,
da sind in Hall und Wiederhall
die Rosen aufgesprungen.

That's why the nightingale
has sung the whole night;
there from its sweet sounds
there in sound and resonance
the roses sprang forth.

Yet she was otherwise a wild blood;
now she goes deeply in thought
carrying in her hand her summer hat
and enduring quietly the sun's warmth,
and knowing not what commences.

That's why the nightingale
has sung the whole night;
there from its sweet sounds
there in sound and resonance
the roses sprang forth.

Theodor Storm

Traumgekrönt (Crown of Dreams)

Das war der Tag der weissen Chrysanthemen
mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele
nehmen tief in der Nacht.

Mir war so band und du kamst lieb und leise,
ich hatte grad in Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise
erklang die Nacht.

That was the day of the white chrysanthemums,
I almost dreaded their splendour
and then, then you came to take my soul
deep in the night.

I was afraid, and you came dearly and softly
As I had imagined in dreams.
You came, and softly like a fairytale
the night started to sound.

Rainer Maria Rilke

Im Zimmer (Indoors)

Herbstsonnenschein.
Der liebe Abend blickt so still
herein.
Ein Feuerlein rot
knistert in Ofenloch und loht.
So! Mein Kopf auf deinen Knien,
so ist mir gut.
Wenn mein Auge so in deinem ruht,
wie leise die Minuten zieh'n.

Autumn sunshine.
The lovely evening looks into the room so
quietly.
A little red fire
is crackling in the fireplace.
So! My head on you knees,
so all is well with me.
When my eye rests in yours,
how softly the minutes pass.

Johannes Schalf

Liebesode (Ode to Love)

In Arm der Liebe schliefen wir selig ein.
Am offnen Fenster lauschte der Sommerwind,
und unsrer Atemzüge Frieden trug er hinaus
in die helle Mondnacht.
Und aus dem Garten tastete zagend sich
ein Rosenduft an unserer Liebe Bett
und gab uns wundervolle Taüme,
Traüme des Rausches,
so reich an Sehnsucht.

In the arms of love we fell asleep in bliss.
At the open window the summer wind listened,
and carried the peace of our breath outside
into the clear moonlit night.
And out of the garden a fragrance of roses
heartedly found its way into our love bed
amd gave us wonderful dreams,
dreams of intoxication
so rich in ardent desire.

Otto Erich Hartleben

Sommertage (Summer Days)

Nun ziehen Tage über die Welt,
gesandt aus blauer Ewigkeit.
Im Sommerwind verweht die Zeit.

Nun windet nächtens der Herr Sternenkränze
mit seliger Hand über Wander-und
Wunderland.

O Herz, was kann in diesen Tagen
dein hellstes Wanderlied dem sagen
von deiner tiefen, tiefen Lust:

Im Wiesensang verstummt die Brust,
nun schweigt das Wort,
wo Bild und Bild zu dir zieht
und dich ganz erfüllt.

Now the days float across the world
having been sent from blue eternity,
in the summer wind time scatters.

At night the Lord, with his blessed hand,
wreaths stars over the world of wander-paths
and wonder-paths.

Oh heart, in these days, what can your lightest
song of travel say of your deep, deep desires.

In the songs of meadows the breast is silent,
then the word is silent,
where picture after picture comes to you
and completely fills you.

Paul Hohenberg

translations by Lori Burns

"ON THIS ISLAND"

When W.H. Auden began the musical collaboration with Benjamin Britten which was to last from 1935 to 1942, he was the bright young man of his generation of English poets. Born in 1907 to professional class parents (his father was the Medical Officer for Birmingham, chief city of the industrial midlands) Auden followed the fairly conventional path of the upper middle class Englishman: five years in public school in Norfolk, three years at Oxford, a year abroad in Europe, and five years as a schoolmaster in the kinds of school that used to be called `academies for gentleman.' During this time he had been gathering around him a coterie of the brightest young writers of his generation: Stephen Spender, Christopher Isherwood, Cecil Day-Lewis, Louis MacNiece. By the time of the publication of **Look Stranger!** (1936), the volume from which Britten took most of the material for the song cycle **On this Island** (1937), Auden had led himself and his coterie through a variety of the currrent concerns of the day, notably communism and psychoanalysis. In **Look Stranger!** (**On this Island** is the title of the American edition) Auden is engaging in a slow return to more traditional concerns: a love for country and a barely emergent return to Christianity. Thus the poems Britten used for **On this Island** betray a fascinating, if not always immediately comprehensible mixture of thematic elements.

"Let the Florid Music Praise" is an essentially ambiguous testament to the power of beauty. In the first stanza the lover celebrates the beauty of the beloved, using the metaphor of war to convey beauty's appropriation of the beloved's face. The second stanza continues the metaphor, but in a different way; the lover now envisages the army of the "unloved" retaking the stronghold which beauty had conquered. The "secretive children" of this army are the negative components of love, the dark side of the lover's personality envisioned by psychoanalysis, which time inevitably brings to the fore.

"Now the Leaves Are Falling Fast" creates a vivid picture of an emotional repression which originally enforced by childhood nurses, then by "whisp'ring neighbours," and then extends into the political realm with a startlingly prescient image of the Nazi state. In such a world, transcedence (represented by Keats`s nightingale and the angel) is unavailable, except for the "white waterfall" of the imagination, imaged as a lovely but impossibly distant mountain.

"Seascape" returns the "stranger," the lover alienated from his beloved by his recognition of his dark side, the poet alienated from his emotionally repressive environment, to a recognition of the timeless value of the lad on which he stands, imaged in the most typical of images of England, the white chalk cliffs. In the first stanza, stranger and land are united as the metaphors that describe them intertwine (the "channels" of the ear and of the river). In the second and third stanzas there is only the most delicate of suggestions, in the references to the "pluck/and knock of the tide" and the "urgent voluntary errands" of the ships, of that which may disturb this peaceful union of poet and land.

"Nocturne" is the odd man out in the song cycle, since it comes not from **Look Stranger!** but from Auden's play, **The Dog Beneath the Skin** (1935). This poem, which is, in fact, the chorus which concludes Act Two of the play, has essentially the form of a blessing, or benediction on the hero, whose trials and tribulations (mentioned specifically in the last section of the poem), are now seen in the wider scope of the whole world. From this perspective, rich and poor, losers and winners can change places as easily as the day can change into night. The poem thus suggests a movement from the political and pessimistic preoccupations of the other songs into a larger and more tranquil realm.

"As It Is, Plenty" returns to the political mode with a vengeance. The poem is a satirical adjuration to the bourgeois to rejoice in his material success, lest he see the "loss" that this success really represents. There is nothing very subtle about this poem, with its sharp and obvious commentary, although it does provide various hints (through the echoes of the psalms, the reference to "sins venal") of the movement towards Christianity which was to become more obvious in Auden's work after his departure for the United States in 1939.

Chris Bullock, April 1986

ON THIS ISLAND

Let the Florid Music Praise

Let the florid music praise
The flute and the trumpet
beauty's conquest of your face
In that land of flesh and bone
Where from citadels on high
Her imperial standards fly
Let the hot sun shine on
Oh, but the unloved have had power
The weeping and striking
Always, time will bring their hour
Their secretive children walk
Through their vigilence of breath
To unpardonable death
And my vows break before his look.

Now the Leaves Are Falling Fast

Now the leaves are falling fast
Nurse`s flowers will not last
Nurse's to the graves are gone
And the prams go rolling on.

Whispering neighbors left and right
Pluck us from the real delight
And the active hands must freeze
Lonely on the separate knees

Dead in hundreds at the back
follow wooden in our track
Arms raised stiffly to reprove
In false attitudes of love

Starving through the leafless wood
Trolls run scolding for their food
And the nightingale is dumb
And the angel will not come

Cold, impossible, ahead lifts the mountains lovely head
whose white waterfall could bless travellers in their last distress.

Seascape

Look stranger at this island now
The leaping light for your delight discovers
Stand stable here and silent be
That through the channel of your ear may wander like a river.
The swaying sound of the sea.

Here at the small fields ending pause
Where the chalk wall falls to the foam
And its tall ledges oppose the pluck and knock of the tide
And the shingle scrambles after the sucking surf,
And the gull lodges a moment on its sheer side.

Far off like floating seeds the ships
Diverge on urgent voluntary errands
And the full view indeed may enter
And move in memories as now these clouds do
That pass the harbor mirror

Nocturne

Now through the nights caressing grip
Earth and all her oceans slip
Capes of China slide away
From her fingers into day
And the America's incline
Coasts toward her shadow line

Now the ragged vagrents creep
Into crooked holes to sleep
Just and unjust, worst and best
Change their places as they rest
Awkward lovers lie in fields
Where disdainful beauty yields
while the splendid and the proud
Naked stand before the crowd
And the losing gambler gains
and the beggar entertains

May sleeps healing power extend
Through these hours to our friend
Unpursued by hostile force
Traction engine bull or horse
or revolting succubus.

Calmly `till the morning break
Let him lie than quickly wake.

As It Is Plenty

As it is plenty, as it's admitted
The children happy and the car
The car that goes so far and the wife devoted
To this as it is
To the work and the banks
Let his thinning hair and his háuteur give thanks

All that was thought, as like as not is not
When nothing was enough but love
But love and the rough future
Of an intransigent nature
And the betraying smile, betraying, but a smile
That that is not is not forget, forget, forget.

Let him not cease to praise, then his spacious days
Yes and the success let him bless, let him bless
let him see in this the profits larger
And the sins venal,
Lest he see it as it is the loss as major and final, final, final.

Special Thanks To:

Dorothy Batke
Darald Bantel
Chris Bullock
Lori Burns
Gisela Labrentz
Kathleen Neudorf

Jane O'Dea

Diana Wiens
Harold Wiens

Everyone is cordially invited to a reception at the Wiens' home, 11428-38th Avenue. (Right by the Greenfield Baptist Church)

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

SANDRA BUTNER, flute

assisted by

JANET SCOTT-HOYT, piano

Sunday, April 27, 1986 at 8:00 p.m.

Sonata in F Minor. . . . . .Georg Philipp Telemann (1681-1767)
- Andante cantabile
- Allegro
- Andante
- Vivace

Fantasie (1922). . . . . .Philippe Gaubert (1879-1941)
- Moderato, quasi fantasia
- Vif

Sonata in E minor, Op. 68, No. 5 (c.1784). . . . . François Devienne (1759-1803)
- Allegro con giusto
- Adagio
- Presto

INTERMISSION

Sonata in A Major (1886) . . . . . .César Franck (1822-1890)
- Allegretto ben moderato
- Allegro
- Recitativo - Fantasia
- Allegretto poco mosso

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Butner.

Convocation Hall, Old Arts Building

university of alberta department of music

in recital

ALISON GRANT, flute

assisted by

JANET SCOTT-HOYT, piano

Monday, May 12, 1986 at 8:00 p.m.

Sonata in B Minor (ca. 1723) — Johann Sebastian Bach (1685-1750)
- Andante
- Largo e dolce
- Presto

Sonata in A major, Op. 68, No. 4 — François Devienne (1759-1803)
- Allegro brillante
- Adagio
- Rondeau poco moderato

Andante Pastorale et Scherzettino — Paul Taffanel (1844-1908)

INTERMISSION

Jeux (1923) — Jacques Ibert (1890-1962)
- I. Animé
- II. Tendre

Fantaisie pastorale hongroise, Op. 26 — Albert Franz Doppler (1821-1883)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Grant.

convocation hall, old arts building